The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 17, 1920

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

5 HITS 5
HERE THEY ARE

THE SENSATIONAL HIT

MARGIE

Going faster than a cyclone. Great doubles and extra comedy choruses.

THE APPLAUSE GETTER

OLD PAL
WHY DON'T YOU ANSWER ME

The ballad that hums itself into every heart. The magic song of the year.

THE SONG BEAUTIFUL

WHEN I LOOKED IN YOUR WONDERFUL EYES

The song that will cling to the memory of songdom for many, many years.

THE GLOOM REDUCER

SINGIN' THE BLUES
'TIL MY DADDY COMES HOME

The song that makes its own situation. Doubles, extra catch lines—for the song—fresh from the think tank every day.

THE LAUGH PRODUCER

LOOK WHAT YOU'VE DONE
WITH YOUR DOG-GONE DANGEROUS EYES

This song can find a place in any act needing laughs. Doubles by the score. Laughs too numerous to count to fit any act.

Waterson-Berlin & Snyder Company

STRAND THEATRE BUILDING, 47th Street and Broadway, New York

MAURICE ABRAHAMS, General Professional Manager FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

FRED KRAMER, 41 Detroit Opera House "On the Campus" Detroit, Mich.
MORT HARRIS, Mgr., 602 Pantages Theatre Bldg. San Francisco, Cal.
DON RAMSEY, Mgr., 240 Tremont St. Boston, Mass.
HARRIS FRIEDMAN, Mgr., 36 East Fifth St. Cincinnati, Ohio
FRANK WATERSON, Mgr., Globe Theatre Bldg. Philadelphia, Pa.
MURRAY WHITMAN, Mgr., 381 Main St. Buffalo, N. Y.
JIM KESSEL, Mgr., 318 Superba Theatre Bldg. Los Angeles, Cal.
DICK REEVES, Mgr., 235 Loeb Arcade Minneapolis, Minn.
ERIC KARLE, Mgr., 134 Grand Ave. Milwaukee, Wis.
JOE HILLER, Mgr., 347 Fifth Ave. Pittsburgh, Pa.
HARRY C. LORENZ, Mgr., Columbia Theatre Bldg. St. Louis, Mo.
HARRY KIRSCHBAUM, Mgr., Gordon Koppel Bldg. Seattle, Wash.
PHIL JULIUS, Mgr., Hannah Hotel Cleveland, Ohio

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, NOVEMBER 17, 1920 | VOLUME LXVIII—No. 41 Price Fifteen Cents, $5.00 a Year

FOX SUES TO STOP STOCK PRODUCTION OF "OVER THE HILLS"

Brings Two Suits, Claiming He Controls All Dramatic Rights Despite Fact That Play Was Acted Years Ago by Corse Payton and Others

William Fox last week brought two separate actions in the United States District Court in order to protect what he sets forth to be his exclusive rights to the dramatization of "Over the Hill to the Poorhouse."

The Fox actions are the result of the recent presentation by stock companies of the old play, "Over the Hill to the Poorhouse," written more than thirty years ago by Frederick M. Knowles. The play was presented three weeks ago at the 14th Street Theatre and, more recently, by Corse Payton at the Amphion Theatre, Brooklyn. At the present time the Fox corporation is presenting a film version of Will Carlton's famous poem, "Over the Hill to the Poorhouse" (the title having recently been cut to "Over the Hill") in twelve different localities throughout the country, including a print at the Lyric Theatre here.

The picture is achieving remarkable success. Twelve more prints will be presented in various parts of the country within the next six weeks, it was stated at the Fox office early this week, and Fox is looking forward to profits approximating $2,000,000 from the picture.

In the first suit brought by Fox, brought in the name of the Fox Film Corporation, the defendants are Frederick M. Knowles, author of the play of the same title as the picture, Wilbert O. McWatters, Harry Myers and Joseph S. Klein, the latter three being in control, at present, of the 14th Street Theatre, where a stock company organized by them presented the play during the week of October 25. The other suit is directed against Corse Payton and the Amphion Theatre Corporation, where Payton presented the play in stock last week. Incidentally, Payton was one of the original producers of the "Over the Hill" play many years ago, and at one time owned the dramatic rights to the play which, it is said, he sold several years ago to Darcy and Wolford, the play brokers.

In the Fox complaint, sworn to by Jack G. Leo, vice-president of the Fox Film Corporation, and filed by Saul E. Rogers, the Fox attorney, it is alleged that, prior to February 21, 1873, Will Carlton wrote a collection of poems published by Harper and Brother under the title "Farm Ballads." The volume, which contained among its other poems, one entitled "Over the Hill to the Poorhouse" and another called "Over the Hill From the Poorhouse," was duly copyrighted. Twenty-nine years later, or in 1901, the original copyright expired under the copyright law and the copyright was renewed by the Harper concern for a further period of fourteen years.

Carlton died December 18, 1912, and, under his will, it is set forth in the complaint, Norman E. Goodrich, of Brooklyn, became the owner of the copyright, which he renewed for a further period of fourteen years from February 21, 1915. Thus, the original copyright on the book does not expire, it is alleged, until Feb. 21, 1929.

Carlton's sole heir at law, Norman E. Goodrich, died July 27, 1915, and, under his will, the original Carlton copyright reverted to his wife, Alice L. Goodrich, who lives in Long Island. It was from Mrs. Goodrich, the plaintiff alleges, that it bought October 26, 1920, "the exclusive right to dramatize the same for production on any stage throughout the world."

Continuing, the complaint sets forth on information and belief that, prior to October 25, 1920, Frederick M. Knowles, "without the knowledge or consent of plaintiff or plaintiff's predecessors in title," wrote a drama called "Over the Hill to the Poorhouse," which contained the same characters as those mentioned in the copyrighted poem of the same title. And that, during the week of October 25, 1920, the defendants McWatters, Myers and Klein, without plaintiff's consent, produced the drama written by Knowles, which they had previously been warned by the Fox corporation not to do.

In conclusion, the complaint sets forth that, unless the defendants are restrained from continuing the "said wrongful acts above set forth, the wrongful and unlawful acts will irreparably injure the complainant and will damage it to such an extent that no damages recoverable by an action at law would afford it adequate relief."

So, in addition to asking for a permanent injunction, Fox is seeking an accounting of an additional sum of $25,000 as damages. The action against Payton and the Amphion Theatre Corporation is substantially the same.

The success of the Fox film has undoubtedly stimulated the desire on the part of stock companies wherever the picture is shown to present the old "Over the Hill" play. As a result, Darcy and Wolford, who have it in their stock catalogue, are receiving, it was learned, $75 per week from each stock company which presents the play. That is the amount paid for the stock rights several weeks ago by McWatters, Myers and Klein, of the 14th Street Theatre.

Another old play whose presentation in stock has been stimulated by a successful film version is "Way Down East," the dramatic rights to which are still owned by William Brady, the original producer of the play. Brady sold the motion picture rights to D. W. Griffith, who adapted it for the screen. The film version is now playing successfully in various first-class theatres throughout the country, where it is booked as an attraction.

The play "Way Down East" is being presented this week in stock at the 14th Street Theatre, and it is said that Brady received $500 for the play's production in stock for one week. This is a remarkably high price to receive for a week's stock rights to a play as old as "Way Down East."

Joseph S. Klein, one of the defendants named in the Fox suits, besides being one of the controlling factors in the 14th Street Theatre, is a lawyer with offices in the

(*Continued on Page 7*)

"SUN VALLEY" OPENS

WORCESTER, Mass., Nov. 15.—Arthur Donaldson, at the Worcester Theatre, tonight gave the premier performance of "Sun Valley," a Swedish character comedy in which he plays the lead and which, when subjected to the gentle artistry of some play doctor, may be cut down to reasonable length. After the opening it had four acts and fifteen scenes in which were some good comedy, but failing of progress toward definite end.

Donaldson is a good character actor and finds in Knut Sweemson a part to his liking. Around him are a number of familiar characters. But the material needs reshaping and will probably get ill on its way West, where it goes from here. The comedy is human and well designed and, despite the rambling of the plot, there are inherent qualities which will stand the gaff of the pruner and survive.

Associated with Donaldson in the cast are Mabel Munroe, Justine Wayne, Helen Van Hoos, Louise Arnold and Edna Osborne, together with John E. Mack, Louis Pierce, Clifton Lyons, Robert Brown and Joseph Marba, whose playing of "Surly McGurk," in the crook, is the outstanding hit of the play, by reason of its sincerity.

CUTTING CHORUSTER SALARIES

It was reported by chorister members of the "Pitter Patter" company, at the headquarters of their union last week, that Marty Sampter had announced his intention of making a salary cut of $10 to become effective this week. He was instructed that if he planned to cut the choristers salary he must give them two weeks' notice. He immediately posted notice of the cut on the call board at the Longacre Theatre, and, as a result, several of the girls threaten to quit the show.

GOETZ REVISING SHOW

E. Ray Goetz's production of "Piccadilly to Broadway" is being revised and will be restaged under the direction of Ned Wayburn. The show will have in its cast, which has also been somewhat changed, the following principals: Robert Emmett Keane, Maurice Diamond, Johnny Dooley, Grace Fischer, Anna Wheaton. The piece is scheduled to open at Springfield on November 22, then go to Boston for a run, prior to opening at the Astor.

"HEARTS OF ERIN" DRAWS

George M. Gatts' "Hearts of Erin" show, in which Walter Scanlan is featured, played to better than $8,100 last week at the Arlington Theatre, Boston, breaking the house record. This is the first show to draw a capacity house since the Shuberts took the theatre over this season. As a result, the show has been booked for a four weeks return engagement next Spring.

ACTOR STRICKEN ON STAGE

SAN FRANCISCO, Nov. 13.—Ben W. Hopkins, a member of the stock company playing the Peoples Theatre, Sacramento, was stricken with paralysis while on the stage Sunday night. The curtain was rung down until a substitute could be found to take his part. Hopkins, it is said, is not in a dangerous condition.

HILL SHOW DOES $13,000

Gus Hill's "Bringing Up Father" played to $13,000 at the Grand Opera House, Toronto, during the week of Nov. 8, breaking all records for the production up to date.

GENE WALTER PLAY OPENS

"The Toy Girl," by Eugene Walter, but founded on a play of H. O. Ward, was presented at the Columbia Theatre, Far Rockaway, last Friday night by H. H. Frazee. It had been previously performed in Middletown, N. Y., and Paterson, N. J.

The story of the play, briefly, is this: Irma, the "Toy Girl," bred to indulge in every luxury, lives with her aunt and uncle, the Claybournes. While her aunt, a novelist and short story writer, is engrossed in her literary pursuits, Irma does what she can to give her neglected uncle the "little happiness" that his wife is too busy to think about. Their secret is discovered when Mrs. Claybourne discovers that a dog, which her husband told her he had received from a friend, is really a very expensive gift that he has presented, indirectly, to Irma. She goes to Reno to make it possible for her niece and husband to marry.

Meanwhile, Irma has installed herself in an expensive suite, the maintenance of which is paid for by her aunt and uncle. She is allowing Ralph Demarest, a young spendthrift, to buy her costly gowns and is giving him plenty of encouragement in return. On the day that the divorce is decreed, Claybourne makes his appearance in her apartment and tells her to be prepared to marry him within a few hours. She realizes, then, that she has experienced a hopeless change of heart, and, when young Demarest makes his appearance and shows her $2,100 which he has won in a roulette game, and promises her a sure income from his grandfather's estate, she decides to go off with him.

When Claybourne gets back to the apartment, he finds only Irma's maid, Ola, who offers him solace in the form of an invitation to her Riverside Drive home, which she has been able to acquire through the generosity of her "wonderful gentlemen friends."

A few weeks later, Irma and Demarest are found in a shabby, furnished room. Ralph's father has tied up his inheritance and he finds it impossible to raise any money. While he is out to see the lawyers, Ola comes in, reflecting the comfort and luxury she has been enjoying of late. She offers to lend Irma some money, but the latter refuses. After she leaves, her father-in-law's solicitor offers her a lump sum and an annuity, which she decides to accept as the only way out of a disgusting situation. When Demarest returns she tells him what she has done. He persists in fighting his father to the finish and although she shows him what a foolhardy course that would be, he leaves her in a rage and tells her he is glad to free himself from her. She then dresses quickly, and, in leaving the room forgets a five-dollar bill, for which she hurriedly returns as the final curtain drops.

Ruth Shepley heads the cast and is supported by Constance Beaumer, Virginia Howell, Richard Bartlett, Norman Hackett, Louis Albion and Dorothy Clay. The play is staged by Cyrus Wood.

SELWYNS' OPENING PIECE

"Honors Are Even," a new comedy by Roi Cooper Megrue, will be opened by the Selwyns in Washington on November 22. William Courtenay and Lola Fisher will be featured, while others in the cast will include Boots Wooster, Gordan Johnstone, Horace Sinclair, Paul Kelly, Ethel Strickland, Frank Andrews, Horace Pollock, Mabel Stanton, Lawrence Redmond and Ambrose Martin.

ARMISTICE DAY PROVED POOR FOR SPECIAL MATINEES

Fact That Stores and Offices Were Not Closed, As on Legal Holiday, Kept People Away From Theatres. Even "Mary" Was Off

The worst matinee business of the season was played to last Thursday by the theatres along Broadway in celebration of Armistice Day. Not only did the shows that gave a special performance that afternoon do poorly, but their doing so helped to drag down the business of those for which Thursday is a regular matinee day. Such shows as "The Gold Diggers," at the Lyceum; "One" at the Belasco, "Honeydew" at the Casino, "The Bad Man" at the Comedy, and "Just Suppose" at Henry Miller's Theatre, the regular matinee day of which is Thursday, failed to do as well last Thursday afternoon as they do ordinarily.

An indication of the slump which all theatres that gave performances that day suffered, is to be found in "Mary," at the Knickerbocker, George M. Cohan's knockout musical production. Less than fifty per cent of the house was sold last Thursday afternoon, although the day before when "Mary" gave its regular Wednesday matinee performance, the house was sold to capacity.

"Welcome Stranger," at the Cohan and Harris, is another hit show that failed to pay for itself, for its receipts totaled $405. But the afternoon before, by playing to $1,400, the performance was not only considered a good one in point of receipts, but was one of the best mid-week matinees this show has played to since it opened here.

The following shows gave special or extra performances last Thursday afternoon, some of them, to their producer's sorrow, eliminating their regular Wednesday matinee in order to be within the "eight performances a week" clause in the Equity contracts: "Kissing Time" at the Astor, which failed to play its regular Wednesday matinee and did poorly the following afternoon; "Enter Madame" at the Fulton, which proved to be an exception; "Ladies Night" at the Eltinge, where the Wednesday matinee was abandoned in favor of Thursday, with the result most unsatisfactory; "Tickle Me," at the Selwyn, where business was way off; "The Lady of the Lamp" at the Republic, where it was very bad. At the Times Square Theatre, where Florence Reed is playing in "The Mirage," the regular Thursday matinee proved very successful. In fact, "The Mirage" was the only show on Forty-second Street that played to good business last Thursday afternoon.

Other shows that gave performances last Thursday afternoon, either regular matinees or special, to mark the advent of Armistice Day are: "The Guest of Honor," at the Broadhurst, where business was poor; "The Tavern," at George M. Cohan's Theatre, the business of which was excessively bad; "Jim Jam Jems," Cort Theatre, business fair; "Opportunity," 48th Street Theatre, business bad; "Lightnin'," Gaiety, business good, as usual; "Heartbreak House," Garrick, very bad business; "The First Year," Little Theatre, an outstanding hit in a small house, where the business was good, but did not achieve sell-out proportions; "Spanish Love," Maxine Elliott's Theatre, less than half the house sold; "The Bat," Morosco Theatre, sold out, but one of the exceptions of the day; "Three Live Ghosts," Nora Bayes Theatre, business very poor; "Little Old New York," Plymouth Theatre, full of empty seats; "Greenwich Village Follies," Shubert Theatre, played to fair business; "Always You," Shubert-Riviera Theatre, a Subway Circuit house, business very poor; "The Outrageous Mrs. Palmer," 39th Street Theatre, failed to pay for itself; "Broadway Brevities," Winter Garden, regular matinee day, but business was poor, and "French Leave" at the Belmont Theatre, where business was decidedly off, which may be said also of "The Mandarin" at the Princess Theatre, where tickets for the performance could not even be given away.

Even Joe Leblang's cut-rate agency under Gray's Drug Store at Broadway and Forty-third Street, was stuck with a large block of tickets for the regular shows. And, as for the regular ticket brokers, they, too, might have suffered huge losses on the Armistice Day matinee performances had it not been for their foresight in "laying off" the shows given that afternoon.

The reason why this Armistice Day matinee proved a bloomer is evident. It was no legal holiday, all schools, public and private, continuing their classes as usual and the large parade that held forth on the same day last year was merely a small and unattractive affair this year. Thus, there was nothing special about the so-called holiday which might bring vast and possible theatre-going crowds onto the streets. The weather conditions were perfect for a large matinee attendance, but only a comparatively few theatre-goers thought so.

The extraordinary number of shows that gave performances last Thursday afternoon had an ill effect on the business that evening. In a large number of cases, people who patronized shows in the afternoon would undoubtedly have done so that night if they had not taken advantage of the cheaper prices that always prevail at matinee performances.

TAKING PIECE TO ENGLAND

CHICAGO, Ill., Nov. 8.—Harry Baxter, a member of "Happy-Go-Lucky" at the Playhouse, hopes to become an English producing manager. He has secured the London rights to "Someone in the House," which has been acted in Chicago and New York under the direction of George C. Tyler. It was written by George Kaufman, of the New York *Times*, in conjunction with a collaborator. It was not a success on Broadway.

SLATTERY IS AMBITIOUS

WASHINGTON, Nov. 12.—Dan Slattery, manager of Nora Bayes' "Her Family Tree," gave Stoddard Taylor, manager of the Shubert-Belasco, where the Bayes show opens Monday, a jolt to-day, when he shot over the following wire from Pittsburgh:

"Dear Stoddard: Inclosed is a check for a frame of pictures of Miss Bayes. Will you have the transfer company get it and display in the White House?

"D. G. S."

RAMBEAU LEAVING BOSTON

BOSTON, Mass., Nov. 15.—Marjorie Rambeau is ending her run here in "The Sign on the Door" within two weeks, to be succeeded by "Here and There," a new musical revue. Miss Rambeau was "panned" strongly by one of the local critics when she first opened here.

NEGRO ATTACKS ACTRESS

WASHINGTON, D. C., Nov. 14.—Isabel Buerrier, an actress, was attacked by a negro Friday night within fifty yards of her home and yesterday identified a man who gave the name of Leroy Butler as her assailant. Miss Buerrier picked him out from a group of seven.

FRAZEE TREASURER CHANGES

Lester W. Sagar, formerly treasurer at the Frazee Theatre, has quit the show business and will leave next week for Oklahoma to enter the oil business. R. E. H. French has replaced him at the Frazee.

JESSIE REED'S PAST BARED

BOSTON, Mass., Nov. 13.—Admission by Jessie Reed, late of the "Follies" chorus, that she was the former Mrs. Ollie Debrow, of Houston, Texas, mother of a young daughter and "star" witness in the trial of her husband, accused of murder a few years ago, came today on the heels of her marriage at Pawtucket, R. I., this week to Daniel Ovis Caswell, wealthy Cleveland young man.

Previous to her marriage to Caswell, the "Follies" girl had denied that she was the same Jessie Reed who figured in the Texas trial, but her acknowledgment came when she was informed that her former husband, Ollie Debrow, of the vaudeville team of Hughes and Debrow, now playing at Norfolk, Va., had wired her identification, it is stated. In her statement to Harry Horndy, City Clerk at Pawtucket, when applying for her mariage license, Miss Reed declared that she had not been married before. She gave her age as twenty-two.

Saying that she was going to leave the stage, Mrs. Caswell said that she feared that the publication of the story of her past would ruin her future social career. She made no explanation of the discrepancies between the sworn statement she made to the Pawtucket City Clerk and the facts of her past.

"I was Mrs. Ollie Debrow," she said, after repeated denials, "but I have not lived with my former husband since the murder trial. I was divorced four years ago while playing at the Winter Garden in New York. I was engaged to Bud Fisher."

Although young Caswell swore in his application for a marriage license that he was an actor, he acknowledged that he was not working in that profession. He denied publishing statements to the effect that he had been dismissed from numerous schools and declared that he and his bride were being pestered to death by the papers, "which never get anything right, anyhow."

Upon their return from their previous trip to Pawtucket, after filing the application, the young couple announced to their friends that they had been married. Pressed far particulars as to where and when the ceremony took place, they gave evasive answers.

Until the "Follies" left New York, Miss Reed was supposed to be engaged to L. Grovat. As soon as word reached New York, Grovat hired an airplane, and, with Miss Drange, Miss Reed's closest chum, started to fly to Boston. Following an accident in which Grovat and Miss Drange were injured, Grovat admitted that he and Miss Drange had contemplated matrimony in Boston.

COLLEGE FORMS NEW CLUB

PHILADELPHIA, Nov. 12.—The University Dramatic Club, an organization to promote the production of plays at the University of Pennsylvania, was formed last Wednesday night at a meeting of all dramatically inclined students attending Penn. The movement has the support of the three literary societies on the campus and has met with the approval of the faculty, several members of which are assisting the students to get the club started.

The field of musical extravaganza, which is taken care of by the Mask and Wig Club, is not to come within the scope of this new oganization, which is to stimulate interest generally in the community drama movement, in the improvement of stage standards and in the writing of plays.

Nothing like this type of dramatic organization has been attempted since ten years ago, when the trustees ruled against the participation of the co-eds in such affairs, and no combined student-managed production has been seen on the campus since the two literary societies, Philo and Zelo, jointly staged "The Comedy of Errors."

TREVOR TO LECTURE

Norman Trevor will lecture on "The Actor in Relation to the Craft of the Theatre" at the Garrick Theatre next Sunday, at 3:30 P. M. The New York Drama League, under whose auspices the talk will be given, is conducting a series of lectures on the theatre.

HAYMAN LEFT $2,404.011

The first accounting of the estate left by Al Hayman, veteran theatrical manager and producer, made by his widow, Minnie Hayman; his brother, Alf Hayman, together with William H. Rose and Edward A. Kerbe, as executors last week, shows that he directed his net estate to be divided as follows:

Alf Hayman, brother, $120,000; Genevieve Seymour, niece, $10,000; Emma and Claude Lehman, cousins, each $5,000, and the Mt. Sinai Cemetery at Bridesburg, Pa., for the care of his plot $2,000.

Minnie Hayman, widow, a life interest in the remainder, after which Alf Hayman is to receive a life interest in $250,000, with the power to will the principal. From the remainder of Mrs. Hayman's life trust fund the Mt. Sinai Hospital, the United Hebrew Charities and the Montefiore Home for Chronic Invalids are each to receive $25,000.

What then remains is to be divided equally between fifteen nephews and nieces—Corrine Bauman, Sanford Bernheimer, Lucille Lowenstein, Samuel Bernheimer, Blanche Klein, Emma Lobman, Edward Hochstadter, Cora Lowenthal, Blanche Boas, May Strauss, Alice Kerbs, Irma Rosenberger, Lester Meyer, Alvin Meyer and Arthur Meyer.

Dissatisfied with her $10,000 bequest and sore because she was not included among the residuary legatees, Genevieve Seymour filed objections to the probate of the will, charged alleged fraud, undue influence and lack of sound mind and memory. She demanded trial of the issues raised by her be heard and passed upon by a jury. This was granted to her by Surrogate Cohalan, but as the case was approaching trial she withdrew her objections when she found that the other heirs refused to join her as contestants.

In their accounting the executors charge themselves with $2,025,511.82 as principal, and $378,499.21 as income, making a total of $2,401,011.03. Against the principal they credit themselves with losses on sales, $5,070.70; funeral, administration and other expenses, $189,532.68; creditor paid, $175,071.72 (which includes $90,653.34 to Alf Hayman); distributed to legatees, $65,441.02, leaving a balance of $1,590,395.70. The $65,441.02 to legatees are Genevieve Seymour, $10,000; Emma and Claude Lehman, each $5,000, and Alf Hayman, $45,441.02.

Against the income they credit themselves with administration and creditors, $116,131.33; to Minnie Hayman, from March 7, 1917, to June 14 last, $159,740, leaving a balance of $102,627.88.

$100 FOR BEST PLAYLET

A yearly prize of $100 is being offered by the dramatic committee of the United Neighborhood Houses of New York, for the best unpublished and unproduced one-act play by an American citizen. Stuart Walker is chairman of the committee of judges. To receive consideration, manuscripts must be sent to 70 Fifth avenue not later than May 1, 1921.

WILLIAMS REHEARSING "BACK PAY"

John D. Williams is rehearsing "Back Pay" with the following cast: Horace James, James Whitecar, Thomas E. Jackson, Maurice Cass and George Scheaffer.

REHEARSING SECOND "BAB"

Another company of "Bab" has been put into rehearsal by George C. Tyler, the show to play Chicago, opening around Christmas time.

SADIE BANKS

Sadie Banks, whose picture appears on the front cover of this week's issue of THE CLIPPER, was a recognized Jewish actress before going into burlesque, having played with some of the greatest Jewish actors in the United States, such as Adler, Kessler and Lipzin.

Miss Banks is now co-starred by I. H. Herk in "Tidbits of 1920" playing the American Burlesque Circuit. She is a type of comedienne different from any other in the burlesque field. Miss Banks is playing with the "Tidbits of 1920" at the Empire Theatre, Hoboken, this week.

EQUITY NOT TO FORCE CLOSED SHOP ON COHAN AND MILLER

Fear That Attempt to Do So Would Cost Organization Public Support. Mrs. Fiske, Sothern and Several Others Also Not Included

Fearing that public opinion would turn against them should they attempt to force George M. Cohan, Henry Miller and other prominent actor-managers to accept the so-called "Equity Shop," 1,800 members of the Actors' Equity Association, in discussing the issue behind closed doors at the Hotel Astor on Sunday afternoon agreed that non-Equity actor-managers, outside the jurisdiction of the Producing Managers' Association, should be exempt from the institution of the measure.

In addition to Cohan and Miller, this group includes Mrs. Fiske, E. H. Sothern and several other lights who have earned a place of prominence on the American stage.

This decision was not reached until after a heated discussion covering the better part of two hours, and was by no means unanimous, there being many dissenting voices. One member went so far as to declare that "these enemies" to the association should be shown no leniency.

The plan of segregating this group of actor-managers was conceived by Frank Gillmore, executive secretary of the association, and has met with the approval of the Council and John Emerson, the organization's president, who introduced it at the meeting.

Emerson pointed out the fact that, to attempt to deprive the American stage of such stars as those mentioned, would result in public opinion turning against Equity for once and all time. He asserted that he favored the Gillmore plan, which he characterized as a "tactful policy."

There was talk of making this group of independent actor-managers "honorary members" of Equity, whether they cared for the "honor" or not. However, this scheme met with disapproval from all sides.

Tony Williams nearly created a riot earlier in the afternoon when he declared that conditions in the legitimate theatre were too unsettled for the institution of the "Equity Shop" for some time to come, while, on the other hand, conditions in the vaudeville field were flourishing. That is as far as he got. The very mention of "flourishing conditions in vaudeville" evoked hisses from all parts of the room. He was declared out of order.

Bruce McRae then asked the chair if he might question Williams on just what he knew about vaudeville, but was refused. Williams is a member of the N. V. A.

In defining the "Equity Shop," John Emerson made much the same explanation as that offered earlier in the season at a meeting in Aeolian Hall. He said that the "Equity Shop" was by no means a closed shop. Under the Equity shop, he said, managers had the alternative of engaging either an all Equity company or an all non-Equity company. Both Emerson and Frank Gillmore asserted that the members of the Producing Managers' Association had expressed themselves as in favor of the Equity Shop.

Following the meeting a canvass vote was taken, those present almost without exception being unanimous in declaring themselves in favor of the measure. A similar vote was recently taken in Chicago, being carried unanimously.

It was stated that the referendum vote would be taken within the next two weeks.

SHILDKRAUT PLAYS SHYLOCK

The performance of "The Merchant of Venice" at the Jewish Art Theatre last week, served to introduce to New York a daringly new and sympathetically human Shylock and one that is unlike any ever seen before. It combined the best of the two accepted forms of interpretation, namely, the fiendish, revengeful villain obsessed by hatred, and the idealized figure.

Rudolph Shildkraut is, essentially, an actor who depends upon his forceful, virile personality, and his absorption and creation of a character, for his effectiveness, and the same spirit which he puts into the creation of modern roles he has put into his Shylock.

Shakespeare wrote, in "The Merchant of Venice," a play that has caused more racial, religious and political controversy since its first performance than most international issues. Since then, untold numbers of great actors have played the central figure of Shylock in this play, each of them different, yet all alike, and a standard for the delineation of this character has been established.

At the Jewish Art Theatre, a new standard was set up. Shildkraut's Shylock is a living, human being, subject to the same petty passions, tyrannies, sudden changes of fortune, mood, revelations of hidden characteristics that we are today and it is this, more than anything else, that makes his portrayal remarkable. His bond with Antonio is a morbid jest, as some jests made between people in this life are and the subsequent developments and turns of fate are strikingly shown. His Shylock is a man who is coarse and yet refined, noble and yet ignoble, tragic and, at the same time, comic and vice versa. Some liberties with the spirit and text of the play have undoubtedly been taken, but they were taken for the benefit of the piece and for the artistic betterment of a strong characterization.

FIDELITY ENLARGES BOARD

Prior to the fourth social meeting of the Actors' Fidelity League, held in Henry Miller's Theatre last Sunday night, an amendment to the constitution was passed whereby the Board of Directors of the organization was increased from twenty-one to thirty-three members.

As stated by Louis Mann, who presided, the purpose of the amendment was to insure a quorum at all times, this being more easily attained by an enlarged board. Article 3, Section 5 of the constitution, he said, provided for a Board of Directors of twenty-one members. These were to be divided into three classes of seven members each, holding office for three years and being elected in alternate years. The amendment provides for the enlarging of each class from seven to eleven members, making a total of thirty-three.

The twelve new members of the board who have been appointed to serve until the end of the year are Kenyon Bishop, Ina Claire, Patricia Collinge, Marguerite St. John, Wilson Reynolds, Sidney Toler, Olive Wyndham, Arleen Hackett, Ben Johnson, Curtis Cooksey, Lionel Braham and Frank L. Sylvester.

MOROSCO ON COAST

LOS ANGELES, Nov. 13.—Oliver Morosco, now on the coast, is to do a number of plays here, among them being "Marry the Poor Girl," by Owen Davis, which went into rehearsal this week. Following will come a production of "Whistler," founded on the life of the famous artist, which Morosco will put on in conjunction with Frank Egan. Following "The Gilded Cage" at the Morosco.

CHILI BEAN

GOVERNMENT AFTER BROKERS

A widespread investigation having to do with the actual amount at which tickets are sold both at the box office and by the ticket brokers, particularly the latter, was inaugurated last week by William H. Edwards, Collector of Internal Revenue in New York.

A special investigation is now being conducted to find out if managers are receiving bonuses from ticket brokers, and, if they are, why it is that the Internal Revenue Department is not receiving from the managers fifty per cent of the alleged bonus.

That the investigation is actually under way was indicated last week by the following letter of instruction, sent by Edwards to the various theatrical managers along Broadway:

"Nov. 11, 1920.

"Gentlemen:

"Your attention is invited to Article 54, Regulation 43, Part 1, which reads in part as follows: 'Under ordinary circumstances the tickets or cards or portions thereof so taken up need not be preserved by the management of the place, but from time to time, on short notice from a Collector of Internal Revenue or a Revenue Agent, the management must carefully preserve, until inspection by such officer, all tickets or cards or portions thereof taken up on the occasions designated in such notices.'

"In pursuance of this authority, you are hereby requested to carefully preserve for inspection by deputy collectors all tickets or portions thereof taken up by your theatre for performances held on Nov. 13, 15, 16, 17, 18, 19 and 20, 1920. Please keep these tickets or portions thereof segregated according to dates.

"Kindly acknowledge receipt of this letter, using the inclosed franked envelope.

"WILLIAM H. EDWARDS."

According to officials of the Internal Revenue Department, the investigation has disclosed that, thus far, the Government has been cheated out of upwards of $100,000 by ticket brokers who have failed to pay the fifty per cent tax which, the law provides, must be paid on all sums in excess of the fifty cents advance which brokers receive through the sale of tickets. That is to say, if the box office price of a ticket is $3, the Government must receive thirty cents in tax from the box office, an additional five cents from any broker who sells it fifty cents advance and, should the broker receive more than fifty cents advance over the price stamped on the ticket, an amount equal to fifty per cent of the excess above fifty cents received by the broker must be paid to the Government.

It is because certain brokers who are in the habit of charging more than fifty cents advance have not been paying the excess profit tax that the Government has decided to get after them. The method of checking up on these is as follows:

Each broker must stamp his name and the price at which he sold the ticket on the back of each pasteboard. After these tickets have been taken up at the doors of the various theatres the managers have been instructed to segregate the long ends of those tickets sold by brokers, as indicated by the stamp on the back. These long stubs, beginning last Saturday night and continuing throughout this week, will be turned over to revenue inspectors. The latter will carry them away and they will be closely scrutinized at the office of the Collector to see if the brokers have stamped the correct amount which they received on the back.

At the end of the month, the tax returns of each broker will be tabulated and checked up to see if the price stamped on the back of each ticket tallies with the return made by the various brokers.

It was also said that, early this week, the brokers will be requested by the Collector to stamp each ticket clearly and legibly, for, it was explained at the Department of Internal Revenue, most brokers or their clerks have been in the habit of stamping each ticket in a manner that merely indicates that it has been sold by a broker, but just who the broker was or the amount he received for the ticket could, in most cases, not be ascertained.

A separate investigation is now being conducted by the Revenue Department to determine the method through which brokers procure their ticket allotments from the various managers. Recently, it was learned early this week, several managers were forced to disgorge upward of $6,000, fifty per cent of the total sum which these managers had collected in bonuses from brokers.

The law provides that, if a ticket is sold at the box office in excess of the amount stamped on its face, the Government is entitled to fifty per cent of the excess amount charged, in addition to the regular ten per cent tax which the purchaser of a ticket pays into the box office. In other words, the Government is after those managers who have been known to exact a bonus from brokers on especially choice seats at their theatres.

The Government is also aware of the brokers' practice of paying special bonuses to box office employees. And it was stated last week at the Custom House that these payments to box office employees will be construed by the Collector as an excess charge for tickets bought at the box office and that the Government will insist on a fifty per cent division on all such amounts received by box office employees.

For it was pointed out that, if the box office men are permitted to receive bonuses from the brokers, the managers could easily deputize their box office employees to collect excess amounts from brokers and thus manage to get out of paying the fifty per cent tax which the Government is entitled to under the law.

The extent of the investigation now being conducted by the Government into the tax on tickets, was further indicated this week when Collector Edwards arranged to hold a conference with theatrical managers. The conference, it was learned early this week, will be held in the Collector's office within the next ten days and the managers will be expected to give the Collector a detailed account of their dealings with the various ticket brokers.

Incidentally, the New York Evening World has begun an investigation on its own account into the ticket speculation business, and in all probability evidence collected by representatives of the newspaper will be presented to Collector Edwards.

DOING CANTOR SCENES

Eddie Buzzell and George Le Maire have decided to bury the hatchet and Buzzell will do the Cantor comedy scenes in the show over which there have been several disagreements since the show opened. Buzzell went on in the scenes Friday night. He will, under the Equity ruling, draw the salary stipulated in his contract and an additional sum for Sunday night concerts that will bring his salary up to $800 a week.

Buzzell held out for an increase when he was informed, last week, that he was to go into the scenes formerly done by Cantor. This is the culmination of a series of squabbles over the contract between Le Maire and Buzzell. Among the provisions of the settlement is the stipulation that Buzzell's name be put in lights, which was done.

ORGANIZE SKATING CLUB

Plans are now being made to reorganize the ice-skating club, made up of members of the theatrical profession, which met a few years ago under the leadership of Margaret Illington.

A midnight skating party with this idea in view will be held at the Iceland Skating Rink Thursday night of this week, to which a number of theatrical celebrities have been invited. Fred Stone, Katie Schmidt, who formerly skated at the Hippodrome, and Daniel C. Webb are behind the movement. The club, when formed, will convene at Iceland weekly.

ZELO ORGANIZING SHOW

Zelo, the magician, is organizing a combination mystery, magic, mind reading, musical and vaudeville show, which will run about two hours, to tour the smaller towns of Long Island, New Jersey, New York and the immediate vicinity playing one and two night stands. The show will open on Long Island within two weeks.

NEW YORK CLUE MAY SOLVE ACTRESS' MURDER IN CHICAGO

Two Bodies Found in Park Identified As Marie Ramey, Vaudevillian, and Lillian Thompson, Stock Player—Two Electricians with Jane Cowl Show Held

CHICAGO, Nov. 5.—Marie Almy Ramey, a vaudeville actress, formerly of the team of McAuley and Ramey, and Lillian Thompson, well known in stock, were found murdered early Sunday morning in Grant Park. They are believed by the police to be victims of a wild night of revelry. Late this afternoon, the police here said they had received a clue from New York that might help them and that they were sending a man east to follow it up.

James C. Meeks and Robert McCarty, electricians with Jane Cowl's "Smilin' Through" company, are being held by the police. The murdered women and the two men are said by the police to have been living together in an apartment here. Both men denied knowledge of the murder, however.

Other arrests in connection with the crime are the detention of Silvio and Peter Citti, whose cafe the women visited early in the evening, and James Comas. A sixth man, believed to be a Chicago broker, is being sought by the police.

When the bodies were found they were bruised and bleeding and showed signs of a desperate struggle. Jealousy is given as the cause by the police, who found, in the possession of McCarty, a letter written to him by Vera Nelson, an actress with "Naughty Naughty," who threatened the life of Marie Ramey if she continued her attentions to the electrician.

Marie Ramey was the wife of a man named Rhodes, now in Altoona, Pa. Lillian Thompson is said to be the daughter of the master of hydraulics at the New York Hippodrome, and was also married. She has been seeking a divorce from her husband, James McArdle, a member of Lyman's Carnival company.

Late last night the operator at Police Headquarters was surprised with the following message: "If you go down to the foot of Van Buren Street and Grant Park you will find two dead women."

The mysterious call was quickly traced to the offices of a well known insurance agent, in the Insurance Exchange Building. But the sender had disappeared.

Surrounded by pools of blood, the bodies of the two women were found about ten feet apart. The Ramey girl, with one hand stretched ahead and one trailing behind was lying face downward. Her hands were covered with blood. Examination showed that one had been deeply cut between the fourth and fifth finger.

A heavy fur cape thrown over her head, the Thompson girl lay face up. She was unmarked. Both bodies were still warm. Little pools of blood in a northward course from where the Thompson girl lay, showed plainly that the Ramey girl had dragged herself along the ground before she died. Her face was covered with scratches and abrasions from the cinders in the road and her nose had bled profusely.

The bodies were removed by Coroner's orders.

There were few clues to aid the police in identification. There were no papers, no money, no pocketbooks. A black velvet hat was purchased from a millinery shop in New York. The shoes worn by the Thompson girl bore the mark of an Eighth Avenue shop in New York. The wedding ring, a 22-karat circlet, bore the wording "From B. M. H. to L. T. 9-19-19."

Returning home from the Cort Theatre about 11 o'clock Saturday night McCarthy and Meeks say they found their companions gone. At 1 o'clock Sunday afternoon they reported the women missing. Fifteen minutes later they identified the bodies.

Citti, whose cafe the women visited, told the police they had been there about 9 o'clock. "I gave them a couple of drinks of wine," he said. They bought a quart of olive oil and left. How they reached the shore of the lake, a mile from the Italian's shop, is a phase baffling the police. Meeks told reporters:

"I met Miss Thompson last April in a hotel in New York. We became friends. Then I went out on the road for a month or so and came back and met her again.

"Just four weeks ago I came to town to be with the Jane Cowl show. I got a wire saying she was coming. Mac (referring to McCarthy) met Lil and Maree at the station.

"The following Wednesday we moved up to the Geneva.

"We were pretty happy until last week. Then I was prowling over Lil's stuff and found her album. In it was the notice of her marriage. We had a battle then and there. I told her I would not have had anything to do with her if I'd known about her being married. But I made up my mind we'd have to make the best of it.

"Saturday I gave her all the money I had and told her to go away somewhere and get a divorce. I told her I'd put up the money. She and Maree started out to get the groceries, and that was the last we saw of them. Each of them had a purse. They must have had $40 or $50 apiece. We did not see them again until we identified them."

FULTON SHOW REHEARSING

Maude Fulton and a company are rehearsing "The Humming Bird" prior to going on the road within three weeks for preliminary tryouts before entering New York. The show, which was playing its way into New York from the coast, closed recently in Omaha in order to expedite its arrival in New York. Oliver Morosco is the producer.

PLAYWRIGHT'S WIFE SUED

Mrs. Beatrice Benjamin Gibson, wife of Preston Gibson, the playwright, is defendant in a suit to recover $485, filed last week in the Supreme Court by Richard W. Lehne, an antique dealer. Lehne claimed the money is due him for antique furniture he says he sold Mrs. Gibson when she was the wife of Captain Alexander D. Pratt.

WILL DANCE WITH DOLLYS

Earl K. Leslie, who sailed today (Wednesday) for England, to appear in C. B. Cochran's new revue, will be the Dolly Sisters' new dancing partner. The Sisters are to be featured in the revue.

"AFGAR" DID $22,300

"Afgar," Comstock and Gest's latest musical importation from England, played to $22,300 at the Central Theatre last week, its initial one here. And, while the total receipts on the week are considered exceptionally good at this house, the amount is not extraordinary, especially when it is considered that, on the opening night, the prices were scaled to $10 top.

Record-breaking takings were expected of "Afgar," which, together with its star, Alys Delysia, was heralded in no uncertain fashion even long before the show was placed in rehearsal here. Another outstanding feature of the show is Lupino Lane, the eccentric English comedian, who scored the greatest individual success of anybody in the cast.

As a result of the show's advance heralding, Comstock and Gest, it was learned early this week, consummated what is considered an extraordinarily favorable booking split with the Shuberts. For "Afgar" is being presented at the Central Theatre on a 75-25 basis, with Comstock and Gest receiving the longest end of the split.

NEGRO ACTORS ORGANIZING

That there is a movement on foot to bring all the negro actors of the country under the banner of the American Federation of Labor as a subsidiary of the Four A's, became known early this week when Frank Gilmore, executive secretary of the Actors' Equity Association, announced that he is in receipt of a letter from several persons prominent in the colored show world requesting knowledge as to how such an affiliation could be arranged.

It is estimated that there are several thousand negro actors in the United States. In nearly every city of any size, there is at least one theatre catering to the colored populace. Throughout the South and Southwestern states, hundreds of negro actors are employed in colored stock, repertoire and traveling companies. There are also colored vaudeville troupes.

According to Gilmore, those behind the proposed negro actors' union, first entertained the view of becoming a part of the Actors' Equity. It was pointed out to them that such a step would be unwise, inasmuch as they themselves know the conditions governing the colored theatrical situation better than officials of Equity could ever hope to. They were instructed that the proper procedure would be to apply for a charter in the Four A's.

This plan met with their approval and they are now taking the matter up with officials of the international body. The colored show field is being investigated by officials of that organization and, in all probability, they will be granted a charter.

The entrance of the negro actor into the American Federation of Labor was made possible recently when the Federation held its annual convention in Montreal. At that time, it was decided that there should be no discrimination against the colored race. Both officials of the Equity and the Four A's, it is said, approve of the plan of a negro actors' union.

KLAW BUILDING 2 HOUSES

Marc Klaw plans two more Broadway houses. Last week he signed contracts for the purchase of a plot on the south side of Forty-sixth Street between Broadway and Eighth Avenue. The deal is said to have involved approximately $2,225,000. Eugene de Rosa has completed plans for the new playhouses.

The two theatres, which will seat 1,200 each, will be built together and will present a continuous front. Twelve floors of offices will top the theatres. The building will also have a roof garden. A large hall seating 1,000 will run the length of the plot under the building.

The front of the combined theatre building will be constructed of limestone, with pylons at each end and a classic colonnade of twenty columns. The roof garden will be set back from the front of the building and a promenade balcony, extending across the entire front, will be used for garden effects.

The interior of one of the theatres will have furnishings and decorations of the Louis XVI. period, while the interior of the other will be treated in colonial style. It is expected that the office portion of the building will be tenanted largely by music publishers.

WILL CONTINUE FIELD FIGHT

Peggy Marsh, whose romance with the late Henry Field, grandson of Marshall Field, was revealed about two years ago, when she made claim to a share of the $50,000,000 estate which young Field was to receive on his fortieth birthday, arrived from England last week to continue her fight to enforce an agreement, into which she claims she entered with Henry Field whereby the latter was to provide a fund of $100,000 for the support of herself and her child.

Miss Marsh said that, although she had suffered a number of reverses in the legal proceedings which she has begun, she is confident her boy will triumph in the end.

GREEN ROOM REVEL SUNDAY

The first Green Room Revel of the new season will be held in the Greenroom Club's miniature theatre on November 21. R. H. Burnside will be the guest of honor. Chas. I. Schofield has charge of arrangements.

"CORNERED" HOLDS INTEREST

SYRACUSE, Nov. 12.—Madge Kennedy and a very good cast make "Cornered," a comedy drama with a somewhat hackneyed plot, real entertainment. Madge Kennedy of the speaking stage is even more appealing than Madge Kennedy of the pictures.

The play is like a story that you pick up and have to finish before you go to bed. Its basic plot is the remarkable likeness of one Mary Brennan, brought up in the underworld by crooks, and Margaret Waring, wealthy society girl. Miss Kennedy plays the double role and plays it well. It is easy to make plays and stories on this groundwork. It is old stuff, but there is always a chance for something new in it and the play, by Dodson Mitchell, is chockful of interest.

Mary Brennan, picked up as a child in China by "Jerry the Gent" and Nick, two crooks, tries to go straight. She loses her place as a shopgirl and comes to Lola Mulvaney's Pekin Pleasure club. There her old friends persuade her to help them rob the Waring house, after Miss Waring and her friends visit the Pekin Pleasure with a slumming party and it is noticed how very much alike Miss Waring and Mary are. Miss Kennedy's change from the girl of the underworld to the part of Margaret Waring is done with such art that the audience, were it not for the program, would not believe it could be done so quickly.

Mary Brennan goes to the Waring home and becomes Miss Waring after Jerry has gone over the premises as a wiring inspector. She is so like Margaret that even the old servants are deceived. She carries on the love affair of Margaret with George Wells, only George finds her more responsive than was Margaret. She falls in love with George.

Then comes the attempted robbery by Jerry and Nick, the cocaine fiend. Miss Waring, who had gone to a wedding, returns and is shot.

Then begins a remarkable bit of mental fencing between Mary, Mr. Updike, the detective, and others. It is cleverly done and very, very absorbing. In fact, you lean forward a little in your seat. You can't help it. Tom Walsh, as Updike, is an excellent actor and his suspicion that Mary Brennan is not Margaret Waring is quieted by Mary. The only thing that jars is Mary's power of mind reading.

Mr. Savage has given the play a good production and a good cast. Morgan Coman gives a good picture of the cocaine fiend. Anna Sutherland as Lola is excellent. Edward Fielding shines as Jerry, Amelia Gardner as Mrs. Wells is an attraction by herself and Leslie Austen is a first-class leading man.

APPRAISING RINGLING ESTATE

Harry Kopp, attached to the local branch of the State Comptroller's office, has been appointed to appraise the estate left by Alfred T. Ringling, head of the circus firm of Ringling Brothers. The appraisal is to be made for the purpose of assessing whatever taxes may be due the State under the inheritance tax laws.

Under his will, the son, Richard T. Ringling, receives the one-quarter interest held by the testator in the R., B. and B., and the Forepaugh Brothers shows. He also receives a 350-acre farm in Wisconsin and the furnishings in the Ringling home here at 36 Gramercy Park together with a half interest in the residuary estate.

The other half of the residue is left to the widow, Elizabeth Ringling, of Oak Ridge, N. J., in trust, and it includes the estate there. On her death, it becomes the property of the son, who is also executor of the estate. Alfred T. Ringling died October 21, 1919.

GLASER HAS NEW COMPANY

ATLANTIC CITY, Nov. 10.—The company with which Vaughan Glaser took over the Woods Theatre here, included William Pringle, James Burtis, Will Lloyd, William Powell, Frank Camp, Charles D. Pitt, George Edwards, Fay Courteney, Elsie Esmond, Corinne Farrell, Constance Kenyon and Dorothy Burton.

The executive staff includes C. Kenyon, business manager; Charles D. Pitt, stage director, and Louis Fett, scenic artist.

START TEST SUIT TO DEFINE "RUN OF PLAY" CONTRACT

Frederick Conklin, Once in "Lightnin'" Under Such Agreement, Now Out, Although Piece Is Still Playing—Action Begun Against John Golden

What is declared to be a test case, brought, among other reasons, for the purpose of getting a judicial opinion on what constitutes a "run of the play" clause in a contract has been instituted in the Supreme Court by Frederick Conklin, formerly a member of the cast of "Lightnin'," against John L. Golden, producer of the show.

In a complaint filed by his attorneys, Lyman Ness and Charles L. Kahn, Conklin alleges that he was engaged under an Equity form of "run of the play" contract to appear in "Lightnin'" beginning on or about September 1, 1919. There is a clause in that contract which specifically provides that Conklin should appear in the show "during the season of 1919-1920, which season is agreed to be between the first day of September, 1919, and the following first day of June."

Under this contract, Conklin worked from September 6, 1919, to July 31, 1920. However, two weeks before the latter date, Conklin claims he was given notice by company manager Edward G. Cook that his services in the play were no longer desired, as a result of which he claims he was wrongfully discharged.

Conklin also claims that, shortly after he entered upon his employment in the cast of "Lightnin'," he entered into a separate verbal agreement with Golden by the terms of which his part was changed and his salary was increased from $50 to $75 per week. However, it is now alleged by Conklin that he never received the extra $25 a week compensation which, he claims, was promised to him verbally.

And since "Lightnin'" is still running, being in its third year now at the Gaiety Theatre, where it opened August 26, 1918, Conklin claims he was wrongfully discharged despite the clause in his contract which specifically mentions the duration of his employment.

Thus, Conklin asks the court to allow him a total of $3,350 for alleged breach of contract, the aggregate amount claimed being set forth in two causes of action in the complaint. The first cause grows out of the alleged wrongful discharge, for which Conklin asks the court to allow him $2,150, and in the second he alleges he is entitled to $25 per week from September 6, 1919, to July 31, 1920, that being the period during which he claims he should have been receiving the extra $25 per week. The total amount sought under the latter claim is $1,200.

Conklin is an Equity member and, having signed an Equity form of contract, following his discharge from "Lightnin'" he placed his claim in the hands of the Equity Arbitration Committee. A hearing was held on his claim, at which both sides submitted evidence and it was decided by the Equity committee that Conklin's discharge was valid under the terms of the contract. His claim that he had never received the $25 per week was dismissed by Equity on the ground that corroborative proof of the alleged promise was lacking.

Following Equity's decision against him, Conklin instituted a court action against John L. Golden. The latter, through his attorney, Nathan Burkan, interposed a demurrer to Conklin's complaint, on the ground that it failed to properly set forth a cause of action.

The court has, thus far, not passed on the demurrer because Conklin's attorneys served an amended complaint which, it is expected, will elicit an answer from Golden.

WILNER & ROMBERG REHEARSING

"Meet the Wife," scheduled to open in Plainfield, N. J., November 23, will be the first new production presented this season by Wilner and Romberg. The original title of this three-act comedy was "Tables Turned," but that title has been changed. The piece is being staged by Max Figman and will have the following players in its cast: Will Deming, Edith Lockhart, Harry Lilleford, Frank Allworth, Mary Day, Lillian Kembal, Charles Mackay and Beth Merrel.

Two other new plays will be placed in rehearsal this week by Wilner and Romberg. These are the Pat Rooney and Marion Bent musical vehicle tentatively called "Oh, Pat," written by Edgar Allen Woolf, with lyrics by Ballard McDonald and music by Sigmund Romberg. It will be staged by Edgar MacGregor and Julian Alfred. Also a comedy called "Pagans," which will be staged by Frank Lea Short and which will have as featured players in the cast Joseph Shildkraut, Irene Fenwick, Helen Ware and Alice Fisher.

MOROSCO TO BUILD

LOS ANGELES, Nov. 14.—Oliver Morosco is to build two new theatres here, one to be located at Seventh and Olive streets, while the other will probably be on Broadway near Ninth street. The first will be for musical comedy attractions, while the other, which will seat 3,000, will be devoted to the exploitation of the Morosco special feature pictures, and will be modeled after the Capitol in New York.

"ADRIENNE" OPENING

ATLANTIC CITY, Nov. 14.—"Adrienne," a new musical play with a cast including Arthur Deagon and Ferne Rogers, will have its premiere here on November 21. S. S. Krellberg is the producer.

HARRIS AIDS BENEFIT

Sam H. Harris has donated the Cohan and Harris Theatre to the Institutional Synagogue, which has arranged a benefit performance for next Sunday night. The entire balcony is to be sold at $4 a seat and the rest of the house, including the boxes, is scaled to $5. The house is practically sold out and it is expected that the Institutional Synagogue, which is building a neighborhood house on a site recently acquired in West 116th street, will realize upward of $50,000 at the benefit performance.

George Gershwin, Nat M. Abramson and Max L. Abramson have arranged the benefit performance, at which the following acts have thus far consented to appear:

Eddie Cantor, George LeMaire, Savoy and Brennan, Georgie Price, Mosconi Brothers, Carl Hyson and Dorothy Dickson; Delyle Alda, Billy Kent, Lupino Lane, Whiteman's Orchestra, Allman and Mayo, Virginia Burt, Lillian Bradley, Arthur Fields, Ann Wheaton, Nina Payne, Gretchen Hartman, Blyler and Green, Benny Leonard. Joe Browning will act as master of ceremonies.

SHOWS AWAIT HARRIS' RETURN

William Harris, upon his return to this country, will produce John Drinkwater's "Mary, Queen of Scots." The producer is now in London conferring with the author about details.

Another piece which Harris will put on is "The Bronx Express," by Ossip Dymow and Samuel R. Golding. It was first written in Russian and translated from that language into Yiddish to be played at the Jewish Art Theatre last year.

CHILI BEAN

"BRIGHT ANGELS" ONLY FAIR

SYRACUSE, Nov. 12.—A painstaking and, in most cases, capable [illegible] of actors labored hard last night at the Empire Theatre to put across what is billed as a new American comedy-drama by Lelia Chopin Hattersley, but with indifferent success. Although sparkling in many places with good comedy scenes, it appeared to be generally dull, and William Moore Patch, the producer, probably will have to do a lot of revising before the piece will meet with any great amount of success.

The method of working of a love test in "Bright Angels" may be new, but the general theme of love between a western miner and a New York society girl is along old lines and introduces the same old characters. It is rather improbable and just why it is necessary to sacrifice a perfectly charming and winsome little sister to bring love into the home of an older sister is not apparent. It is morbid and unsound and some other means should be found to bring about the same results.

"Bright Angels" is the name of a silver mine which the hero of the piece owns. To save the fragments of an ancestral escutcheon, badly shattered by financial difficulties, this mine owner marries the eldest daughter of an aristocratic family, he supplying the money; they the manners and style. He finally revolts, however, at the conventionalities of a restricted society code and commences to establish one of his own. This takes them through many trying scenes, which end in the little affair of a sister through which the miner shows a big heart and thereby wins the love of his wife.

"Bright Angels" would sound much better in book form and had better been left there, although the finely drawn characters furnish many amusing comedy incidents. The cast in full was as follows:

Caroline Kohl, Franklyn Hanna, Grace Hampton, Helen Weir, Francis Stilling Clarke, Frances Wellesley, Edward Lester, Charles Gotthold, William Eville, Arthur L. Peeks, James Seeley, Paul Roberts, Earl Harvey, Jennie Dickerson.

MORRIS GREEN SAILING

Morris Green, one of the managing directors of The Bohemians, Inc., who are representing The Greenwich Village Follies, 1920, at the Shubert Theatre and who also have The Greenwich Village Follies, 1919, on tour, sails for London on the *Adriatic* to-day, Wednesday, November 17th, to confer with John Murray Anderson, and to make contracts for several artists to play in this country. His firm has secured the American rights to a new English musical play and it is the intention of Green to bring back the entire London company and chorus to New York.

AUTO HIT WOMAN; HELD

CHICAGO, Ill., Nov. 15.—Harry C. Miller, manager of the Logan Square Theatre, was held by the East Chicago Avenue police last week for the death of Miss Mollie Weinstein, twenty-three years old, who died after being hit by an automobile driven by the theatre manager.

Miller, when questioned by the police, stated he did not know he hit anyone until he felt a bump against his machine. Upon investigation he discovered he had hit the woman. He was freed by a coroner's jury.

ATLANTA WANTS WORLD'S FAIR

ATLANTA, Ga., Nov. 12.—A World's Fair for Atlanta in 1925 was indorsed here this afternoon at a mass meeting held at the City Hall, attended by representatives of leading business, financial and civic organizations.

BARRYMORE'S AID HOSPITAL

Lionel, John and Ethel Barrymore contributed $30,000 to the Fifth Avenue Hospital Fund last week for the endowment of a room for the care of theatrical persons who require medical attention.

MEARS PLANNING REVUE

"Gossips of 1921," a new musical revue, is to be produced by John Henry Mears next Spring. He is also planning the production of a comedy by John Willard entitled "Home Brew."

"ZIT" SUING BRULATOUR

Carl F. Zittel ("Zit"), through his attorneys, House, Grossman and Vorhaus, has brought an action in the Supreme Court against Jules E. Brulatour. Zittel is seeking to recover the value of a block of original Loew Company stock which he claims he pledged with Brulatour several years ago for a loan. The stock is now worth, Zittel claims, upward of $30,000.

According to Zittel's complaint, in 1915 he was the owner of eighty-four shares of Loew Company stock, the par value of which at that time was $100 per share. He needed money, so he claims that Brulatour agreed to advance him $70 a share on sixty shares, which he was to hold as security until the loan was paid back. Brulatour was to retain the dividends on the stock which, at that time, yielded 8 per cent.

A year later, Zittel claims, he was again in need of money, so he pledged twenty-four more shares of Loew stock with Brulatour for a loan of $2,000. At various times between 1916 and September, 1919, Zittel claims he made efforts to get into touch with Brulatour for the purpose, as he sets forth, of repaying the alleged loans and redeeming his stock. But his efforts, Zittel claims, were unsuccessful because Brulatour was away from New York most of that time.

Finally, in September of last year, Zittel received some inside information regarding the financial reorganization which Wall Street arranged for the Marcus Loew enterprises. Under the terms of the reorganization the original Loew stock was to be redeemed at par and eight shares of the new company for one of the old was to be thrown in for good measure.

So Zittel claims he sent two checks to Brulatour in payment of the alleged loans he received on his stock, but Brulatour's secretary, Zittel claims, returned the checks with the statement that Brulatour would take the matter up with him, Zittel, when he got back to town.

In October, 1919, after Zittel claims he had told Brulatour all about the Marcus Loew reorganization, Brulatour went out of town and Zittel claims it was impossible for him to redeem his stock.

Now, Zittel is seeking to recover the stock from Brulatour, who is a millionaire, or its value as a result of the Loew reorganization, which Zittel places at upward of $30,000.

Loews, Inc., the stock of the reorganization, now listed on the Stock Exchange, has sold as high as $37 a share in the open market, but on Monday of this week its closing price was $19 a share. Nevertheless, the stock is being sold at all the Loew houses at $22 a share. A stock selling campaign backed by Marcus Loew is now under way, and the Loew theatres are being used as market places for the stock.

LEAVE "LITTLE WHOPPER"

SAN FRANCISCO, Nov. 13.—Walter B. Graves, manager, and Clarance D. Parker, advance representative, of "The Little Whopper" company, resigned from the company's staff this week.

TRUEX IN "PITTER PATTER"

Ernest Truex, who created the leading role in "Very Good, Eddie" four years ago and who has lately been in "Blue Bonnett," will start, next Saturday, playing the lead in "Pitter Patter," the Friedlander-Hough comedy at the Longacre.

FOX STARTS SUIT

(Continued from Page 3)

Putnam Building. When asked what his defense would be, Klein, who represents his associate defendants as well as himself, stated that, in his opinion, the Fox corporation "does not actually own the copyright on which it bases its suits, but has been imposed upon."

It was also Klein's opinion that "Fox has lost his sense of humor," but just wherein Fox was lacking in humor Klein refused to say, nor would he discuss the elements on which he based his statement that the Fox corporation had been imposed upon when it bought the copyright to the poem on which the story of its feature picture is based.

VAUDEVILLE

CLAIM ORPHEUM THEATRE IS MISMANAGED

MINORITY STOCKHOLDERS SUE

SAN FRANCISCO, Nov. 12.—Martin Beck, Morris Meyerfeld, Jr., S. Landsburgh, F. B. Henderson, L. C. Brown, the Utah Orpheum Company, the Orpheum Theatre and Realty Company and the Orpheum Circuit, Inc., are all made defendants in a suit brought here in the Superior Court by the minority stockholders of the Utah Orpheum Theatre Company, in which they demand a receiver for the theatre.

Charges of mismanagement and a conspiracy to freeze out the minority stockholders are set forth in the complaint. The plaintiffs, mostly from Salt Lake City and vicinity, are E. C. Parsons, Willard Scowcroft, Mary Eldrige and O. P. Scule. They allege they own 4,925 shares of a total of 20,000 shares of stock; that the stock has a par value of $10 a share and, under proper management, could be made to pay an annual dividend of 20 per cent.

S. Laz Lansburgh, attorney for the Orpheum Circuit, has issued a statement for himself, Beck, Meyerfeld, and the other defendants, in which he declares the charges form an attempt to force the sale of Utah Orpheum stock at a price above its quotation.

DISPUTE OVER HANDICAP ACT

A dispute that arose last week between Tony Williams and Lewis and Gordon over the title of the act called "The Handicap" was settled by J. J. Murdock and the Keith Booking Offices, as well as the N. V. A., in favor of Williams.

It seems that Williams has been doing an act, written by George M. Cohan and called "The Handicap," for the last ten years or so, and, recently, revived it. After playing several dates, he was informed that he could not be booked further inasmuch as there was another act with the same name being booked over the circuit. He took the matter up with Lewis and Gordon, producers of the other act, a spectacular affair, and they exhibited proof that the title of their act was "The Big Handicap," and that the press department had changed the billing.

Williams then took the matter to Murdock, who investigated and ordered Lewis and Gordon to change the name of their act to its original title, "The Big Handicap."

In the meantime, the troubles of the producers have been piling up. On Monday night, when the act opened at the 125th Street, one of the horses used in the act was hurt and had to be taken out of the act. On top of this Bernard Granville charged them with plagiarising his act "The Paddock," and it is rumored that Cohan and Harris and Sam Harris may also enter complaint on the grounds that the act contains bits from their shows "Going Up" and "Honeydew."

LEO BOOKING HOUSES AGAIN

Jack Linder, who has been booking The Comedy, Star, and New Britain houses for William Fox, has severed his connection with that office and will devote his time to the producing and booking of acts exclusively. Joe Leo will again assume charge of booking the houses.

WANTS "INSPIRATION" TITLE

Harvey Brower, owner of the act called "Inspiration," in which Norton and Horner are appearing, has filed complaint against Riggs and Witchie, claiming that the latter are infringing upon his priority rights to the title.

NEW ACTS

Gus Edwards, in his new song revue, opens at the Coliseum on November 18.

Maurice Holland, of the team of Alice Thornton and Maurice Holland, is staging a new tabloid revue for M. P. Berg, to open on November 22.

Lewis and Antoinette have a new act billed as "The Parisian Duo." They open out of town this week.

Queenie Nazarro and Midgie Miller are rehearsing a new act, which will shortly make its initial appearance in one of the Keith houses.

Pauli, Roberts and Company have a new act called "Boys Will Be Girls," by Howard Green and Milton Hockey. Lewis and Gordan have routed it over the Keith time.

Will Morrissey has in rehearsal a new act entitled "Going Backwards," to open around New York within a fortnight. The book is by Eddie Madden and the music by Morrissey. Walter James is the featured principal. There will be a chorus of six girls.

ANDY RICE WATCHING ACT

There is trouble brewing between Andy Rice, the act writer, and De Hoven and Nice, who opened at the Palace in a new act last Monday, that may result in the case going to court.

Some time ago Rice wrote an act for Bert Hanlon which, he says, contained an unusual idea. For some reason or other Hanlon did not do the act and returned it to Rice who says that he now finds De Haven and Nice have incorporated an idea very similar to his in their act. Rice has been talking the matter over with them and Max Hart, their agent, and also with his lawyer and it may develop during the week that he'll do what the lawyer says instead of what the others suggest.

SCHAEFER ACT DISBANDS

Sylvester Schaefer and company, who appeared at the Fifty-eighth Street Theatre the last half of last week, has disbanded. The act only played about four weeks since arriving East.

The reason given for disbanding is on account of money matters in routing the act. Schaefer will retire to the country for the present and will probably not be seen again in vaudeville this season.

HELD IN THEFT CASE

SAN FRANCISCO, Nov. 13.—The alleged discovery of feminine wearing apparel valued at $150, said to have been stolen from department stores, led to the arrest of Marguerite Scott and Alice Lund, members of a vaudeville company playing one of the local houses. The goods were found in the girls' room in the Grand Hotel.

BROWN TO MAKE FILMS

Tom Brown, of the Six Brown Brothers, is to head a film producing unit to be known as the Amalgamated Film Productions and to be capitalized at $50,000. Bess Long, formerly casting director for Hal Roach, will act in a similar capacity for the Brown project when it gets under way.

ARTHUR PEARSON PRODUCING

Arthur Pearson is about to present a number of vaudeville acts. The first will be seen at the Riverside Theatre and is called "Dancing Round the World." It is one of the largest acts ever given on the vaudeville stage. Harry Miller and the Stewart sisters are featured.

CLAIM CRYSTAL SONG

"The Girl in the Crystal" is the billing for Nadell and Follette's act, they claim. They have filed complaint against Lillian Rosa and Ethel, contending that the latter team is infringing upon the idea by closing their act with a song titled "That's What the Crystal Shows."

GUS SUN FORMS NEW BOOKING COMBINE

HOOKS UP SEVERAL INTERESTS

SPRINGFIELD, Nov. 14.—Announcement of an affiliation of vaudeville booking interests stretching from coast to coast, and involving more than two hundred of the leading cities of the country, was made here today from the general executive offices of the Gus Sun Booking Exchange.

The affiliation, which is to run for ten years, brings together under a working agreement the Gus Sun Booking Exchange, of New York, Chicago and Springfield; the Consolidated Amusement Company of Kansas City; the Bert Levy Association, of San Francisco; the Bert Christy Circuit, of Salt Lake City, and the Kellie-Burns Circuit, formerly the Sullivan-Considine Circuit.

SISTERS COMPLAIN AGAIN

The Wilson Sisters, who recently complained through the Chorus Equity Association to the V.M.P.A., against Tom Moore, in whose act they were appearing, last week filed complaint against the latter for the second time. They claimed Moore left them stranded in Danville, Ill., with insufficient funds to pay their way back to New York. Pat Casey, informed of the girls' plight, arranged for their transportation to this city.

Several months ago the Wilson sisters were left in a similar plight following the attachment of Moore's salary in Petersburg, Va. The attachment resulted from a claim for several hundred dollars, said by the girls to be due them. They, however, later rejoined the act, giving as their reason that Moore had promised to make good the amount owed. He gave them an I.O.U. for $141, they claim.

Recently, the girls gave Moore notice that they would close with the act in Danville. They requested that he then pay them the $141. Moore disappeared, they claim, neglecting to pay them, either the amount owed on the I.O.U., or their salary for the week. Pat Casey is investigating their claim.

OPPOSITION FOR LOEW

SAN FRANCISCO, Nov. 13.—The new Loew State theatre in Sacramento will have a big competitor. The Paramount Company has secured one of the best locations in Sacramento and will build a theatre to seat 3,000 people. The theatre will be unique, as it will be built on L street with a thirty foot wide entrance on K street, and in order to reach the theatre a bridge will be built to cross an alley. It is reported that the rent for the entrance will be $900 per month, and, as the rent starts February 1st building operations will begin at once.

TENNEY CLEARS HIMSELF

The complaint filed recently with the N. V. A. against Allen Spencer Tenney, by Gotty and Taub, in which the latter claimed the vaudeville author had not lived up to his agreement to write a new act for them after they had paid him $100 deposit to do so, has been settled in favor of Tenney, who produced proofs that he had written the act as per agreement and held a receipt for the same.

LEIPZIG CLAIMS TRICK

Nat Leipzig claims to be the originator of the "thimble trick," which, he says, he has been using in his act for the past twenty years. He has complained to the N. V. A. that John Olms is doing the same trick.

GET DIVORCED TO RE-MARRY

SAN FRANCISCO, Nov. 11.—A lightning change act was a feature in the Superior Court this week when Jan Rubini, violinist at a local theatre, and Mrs. Diane A. Rubini, Abbey Apartments, were divorced by decree of Superior Judge Bernard J. Flood, annulling their marriage in New York city June 15, 1916.

The complaint was filed by Attorney Marcus L. Samuels, summons was served on Rubini, he filed an answer, and a few minutes later Judge Flood heard the evidence and signed the decree.

Mrs. Rubini said she was married in April, 1911, to Edmund Lacasse at Derby, Conn., and that he disappeared a few weeks later. She was told by one of his relatives later, she said that he had died, and she thought herself a widow when she became Rubini's wife in 1916. Two weeks ago she received a letter from Lacasse, at Vancouver, B. C., asking her to forgive the past and return to him, she said.

As soon as her marriage to Rubini was annulled she filed suit against Lacasse for divorce, charging desertion. As soon as she can divorce Lacasse, the Rubinis plan to remarry. They have a daughter three years old and a son 17 months old.

CABARET OWNERS INDICTED

CHICAGO, Ill., Nov. 15.—The Eitel Brothers, proprietors of the Hotel Randolph and Marigold Gardens, have been indicted by the Federal Grand Jury on the charge of conspiracy to violate the Volstead law. Judge Landis will sentence them next week. They will be the second cabaret owners to be sentenced to Fort Leavenworth, the first being Charles Sommers, owner of the St. James Grill Cabaret, now serving a sentence of thirty months.

EDWARD MARSH DIVORCED

CHICAGO, Ill., Nov. 15.—Edward Marsh, booking manager of the fair department of the W. V. M. A., is again a free man. Mrs. Marsh was granted a divorce last week. The final settlement of the case was not made public. The former Mrs. Marsh, before her marriage to the fair booker, was his private secretary.

KETTERING GOES TO FLORIDA

CHICAGO, Ill., Nov. 15.—Ralph T. Kettering, general press representative of the Jones, Linick and Schaefer Circuit, and an author, has gone to St. Augustine, Florida, where he will remain a month recuperating from a recent operation, performed by Dr. Max Thorek at the American Theatrical Hospital.

WILL HARRIS' ACT OPENS

CHICAGO, Ill., Nov. 15.—Will Harris' "Patches," with four people, opened last week in this city. Two men and two women compose the cast. It has special numbers written by Harris and dances that have been especially staged. It carries special scenery.

BEE PALMER BOOKED WEST

Bee Palmer, "Shimmy Queen," will open at St. Louis on November 22 for a tour of the Middle Western time only. She will play all of the Orpheum and Western Vaudeville time through the Middle West.

JACK FOX IN NEW YORK

CHICAGO, Ill., Nov. 15.—Jack Fox, local agent, is in New York arranging for an eastern office. He has appointed Harry Santley to look after his western interests.

FAY REHEARSING ACT

Frank Fay has put a new act entitled "Justice" into rehearsal. The piece has a cast of twelve persons with special scenery and lighting effects.

VAUDEVILLE

PALACE

The Four Lamy Brothers, billed as "American Athletes," which opened the show this week, is a pot-pourri of variety elements, although the male portion of the bill far outstrips the female part. They scored a hit in the opening position. Each trick drew gasps of surprise and rounds of applause.

The Big City Four, on in number two, are billed as the sweetest singing quartette in vaudeville. At any rate they are the longest, taking up about eighteen minutes in all. The act is too long and some of the numbers could be advantageously revised.

John B. Hymer and Company, in his vaudeville classic entitled "Tom Walker in Dixie," not seen hereabouts for quite some time, was given a reception upon its announcement and scored the first laughing hit of the show. Hymer, the central character, held his audience in the palm of his hand, and drew laughter from them whenever he wanted it. His assistants lent their aid in several diversified roles and their efforts were appreciated. Their names are Peter Swift, as Tiger Smith, Olive Wright as Annabelle Lee, David Walters as the Devil, and Richard Watson as the Warden.

De Haven and Nice, who followed them, have one of the funniest burlesque travesties the writer has seen in many moons. Their act is billed as "The Follies of 1776," and is a burlesque on the two man dancing act, as seen in vaudeville to-day. They scored a riotous laughing hit and deserved to, for they have material and know how to handle it. See New Acts.

Joseph E. Howard and his company, including Chong and Rosie Moey, Zaza and Adelle, Jack King and Sun Ki Gee, closed intermission. Howard's billing indicates that there is a story with the act. If there is, it failed to make its appearance. However, his turn was a show stopper. Howard, despite the advancing years, can still hold an audience at his will and held this one wonderfully. Although the specialties performed by his various assistant artists scored heavily, it was his rendition of his old time song successes that took the biggest portion of applause, for he picked numbers that were known to his audience. Zaza and Adelle, who offered two specialties, stopped the show both times, the first with an Apache dance, the second, with a fast novelty number, in which an unusual bit of business was introduced.

Margaret Padula, in a novelty single, opened intermission and scored to the extent that she could have taken an encore did she desire to do so. She sings about boys, whistles a bit and plays the piano a bit. Her act is a novelty as far as women piano singles go.

Vera Gordon and her company, presenting "Lullaby," were a sensation. She got a minute's solid applause when she came on and three times as much when her act was finished. She swayed her audience to laughter and to tears with an ease and suddenness that comes only to those who are acquainted with the art of acting. Her reception was merited, for she proved herself a capable actress as well as a big favorite. She is supported by a capable cast who have improved immensely since last the writer saw the act.

Kramer and Boyle, next to closing, again stopped the show. Boyle is developing a style of humor akin to the work of Jack Wilson. They kidded the audience and the acts on the bill, much to the delight of the former. Their success was earned. Some of the "wise cracks" pulled by Kramer were not at all funny, while others were side splitting. However, they did very well in a difficult position.

The El Ray Sisters, who closed to a constantly moving audience, due to the lateness of the hour, deserved better treatment. They have a skating act that differs from many. Both dance on the skates and dance well. The act is costumed prettily and the numbers well arranged. Dave Mencher at the piano did rather nicely. S. K.

VAUDEVILLE BILLS

(Continued on Page 10)

ROYAL

Hurio, a gymnast and equilibrist, gave the bill a royal send-off with some startling feats on pedestal and rings. His last stunt, in which he did an almost impossible handstand, maintaining it while swinging high in the air, sent the act off to a hair-raising finish.

Boyce Coombe, an English comedian who possesses a great deal of personality and makes a wonderful appearance, held the second position. He did not score as heavily as might be expected from such an act, but his failure was due to the inability of his audience to appreciate his style of delivery and type of material, which is clever in a quiet, refined way.

"Scandal," a fairly entertaining farce presented by Porter J. White and Company did tolerably well with the scant material it offered. White easily did the best work of the quartette which composed the cast, the rest of which seemed to be misfits. The plot of the thing is centered about a clever ruse which a lawyer uses to make a playwright confess his theft of a play. The audience, of course, is thrown off the track of the idea by the disguise which the lawyer employs, and the punch of his revelation really constitutes the ability of the act to get over.

Rena Arnold and Harry Lambert pass each other some "goofa-goofa pills," that make them dance, clown and tell the kind of stories that used to help drag out a slow evening amongst the cave-dwellers. Some of Miss Arnold's antics are unbecoming and mar the breeziness that otherwise characterizes her work. Her line about the sideshow would be a knockout on a second rate burlesque circuit, but has no place on the time this act is now playing. Lambert dances gracefully and deserved a better hand than he got. They scored a good sized hit.

Lydell and Macy do one of the cleanest and most humorous acts in vaudeville. Their impression of a couple of Civil War veterans, one of whom is still "rarin' to go," is well known and never fails to fulfill its purpose as a laugh stimulator. Lydell does a rube dance which, with the rest of his make-up, proves to be the hit of the act.

The Morton family monopolizes the rest of the bill. Clara, plump and smiling as ever, rendered a few specialty numbers, of which one Irish song in particular was very well received. She has just exactly the appearance, manner and broad smile that are bound to make her act a success with any audience.

Paul Morton and Naomi Glass followed with their ever popular little skit, "The Spirit of 76th St." They use a well knit fabric of new and old lines which draw laughs without exception, while their singing is tuneful and their dancing neat and novel. They met with their usual reception and set the stage for the appearance of the rest of the Morton clan.

Sam and Kitty had to wait before the noisy demonstration of the audience's affection had died down. Their dialogue went over as if their lines had never been heard before, although plenty of people could be seen whispering the anticipated gags to their neighbors. No higher tribute could be paid to their performance. Sam danced with rare agility, too, for a man of his years. He then introduced what we suspect are the last Mortons of this generation, Martha and Joe. They both did very well and, before the house could recover, Clara and Paul blew into the scene and the tribe held the audience intact until the very last bow. J. H. H.

ORPHEUM

Herberta Beeson opened the bill with some dainty dances performed on the wire. The performer is a man garbed in female attire and his impersonation won some well merited applause.

Jim and Betty Morgan went nicely in the second spot, their manner of rendering a vocal number being especially pleasing. Both are fairly good singers and have the necessary amount of personality.

A novelty turn was offered by Johannes Josefson and a company of three. The Icelandic art of self defense termed "Glima" was exhibited in all of its intricate details, being a cross between Jiu-Jitsui and wrestling. Josefson showed how easy it was to subdue a stick-up artist and how to put the skids under a chap who used a stiletto as a toy. Some matches between individuals in the company closed to enthusiastic applause.

Tom Patricola worked himself into a sweat with his "nut" antics and his act must have had the same effect on the patrons judging from the continued applause his efforts received. A hard worker is always appreciated and few exert themselves more than does Patricola. He was a riot from start to finish and scored the same big hit at this house as he has at others at which the writer has seen him. A likeable little foil and an able assistant in keeping the laughs going is Adelaide Mason. The act's best laugh was occasioned when, while Patricola was doing a burlesque bit with a banjo, Miss Mason pranced on in a hula-hula outfit, causing him to remark that she shook a wicked hay-stack.

Laura Pierpont, supported by a company of capable players, registered in the hit column in Edgar Allan Woolf's playlet, "The Guiding Star." The piece is well suited to Miss Pierpont and gives her a splendid opportunity to show her versatility in character acting. The role she portrays is that of a small town girl who has left home. Her parents are about to be evicted by a hard-hearted landlord. While they are making arrangements to leave their conversation turns to the missing girl. The father pictures her as a painted Delilah, while the mother visualizes her in an altogether different light. In the diametrically different characters pictured by her parents Miss Pierpont appears, first as a care-free showgirl, then as a Salvation Army lassie and later as a drug addict. Eventually, she returns as she really is, the happy daughter-in-law of the man who is about to evict her parents. Then, instead of being evicted, they are invited over to his house for dinner.

A Persian pianist billed as Kharum opened the second half of the program with some classical selections which were well received.

Arman Kaliz and his company in the allegorical operetta, "Temptation," went over to spontaneous and hearty applause at its conclusion, despite the fact that the piece suffered a great many mishaps during its enaction, most of the trouble apparently being caused by faulty arrangement of the "props" and sets.

Bob Hall indulged in a battle of wits with those out front and came out on top. He is billed as the extemporaneous chap and declares that he will use any current topic suggested as a parody on any popular song called. J. Mc.

CHILI BEAN

RIVERSIDE

There is a dancing show on at the Riverside this week and lovers of that style of entertainment will be able to enjoy themselves to their fill before the week is over. The show opens with a dancing act, closes with one also and there is dancing in every act on the bill with the exception of the Astor ventriloquial offering and the Barry sketch.

Rolls and Royce opened the show in a dancing act which scored immediately after the first number. Ability is about equally divided between the man and woman who compose the team and they worked with a speed and snap which won them numerous recalls at the act's finish. The act never lags for a moment and they could easily hold down a later position on the bill.

A. C. Astor, the ventriloquist, did well in the second spot. He works with the customary dummy and has a good vocal command. His material could be improved upon, as much evidently intended to be funny is far from that.

Franker Wood and Bunee Wyde have a new act constructed solely with the idea of provoking laughter. Billed as a travesty it is a far-fetched burlesque of various types of stage entertainment. Cut to ten or twelve minutes it would succeed, for there is lots of good material in it, but in its present form it is considerably too long. A little revision would make of it a good offering. It will be reviewed under New Acts.

Gertrude Vanderbilt with Dean Moore at the piano opened with her old "I'm the Only Vanderbilt in Vaudeville" number and then followed with some new material in the song line as well as one or two of her old numbers. The act, which depends almost entirely upon Miss Vanderbilt's personality, would be improved if more songs were added and the greater portion of the dialogue between her and Mr. Moore were eliminated. Mr. Moore reads his lines poorly and to those in the rear of the house many of his words were unintelligible. Miss Vanderbilt kept up a running line of comment upon things in general during the entire act. The first row or two evidently enjoyed it. The balance of the house doubtless are still wondering what the chatter was all about.

"Dancing Around the World," a big girl dancing act in which Harry Miller is featured, closed the first part. The producers have spared no expense in mounting or costuming the act, which is a dance review of the world with appropriate scenes, songs and dances of the various countries. The scenery is fine, the girls young, talented and finely costumed and the act is a big flash from start to finish. The lyrics are good and melodies catching. The principals could be improved upon. Harry Miller, an exceptionally good dancer, is not a singer, yet he has a half dozen or more songs to render. An unprogrammed tenor in the cast could also be improved upon. The addition of a good soloist to sing the big numbers and a rearrangement of the act whereby Miller could confine his work to dancing would help greatly.

Bert Errol, back at this house after a short absence, is singing some new popular numbers, also wearing some striking costumes. Errol was in excellent voice at the Monday night performance and rendered all his numbers with a wealth of vocal power and brilliancy.

Mr. and Mrs. Jimmie Barry scored their accustomed hit in "The Burglar." Barry is genuinely funny and Mrs. Barry works excellently with him.

The Ford Sisters closed the show with their new dancing act. The big array of dancers which preceded them bothered the clever girls not a bit, who held the audience in until their final number and scored a big hit besides. W. V.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

Gould and Howard, in a dancing and skating turn, opened the show and did very nicely considering the sparsity of an audience in attendance on Monday night. They open with a French number, using a medley of French novelty numbers, then go into some dancing, solo and double, concluding with some dancing on skates that sends them over for a big hand.

Vincent O'Donnell, "The Kid McKormack," who occupied the second spot, did nicely enough, depending much, however, upon his reputation gained as a "child prodigy" under Gus Edwards. He is a clever youngster who should develop into a real performer if handled right. At present his act is an ordinary singing act, save for the fact that his extreme youthfulness of appearance gives him an added start for popular appeal.

Third position fell to O'Donnell and Blair, a knockabout acrobatic turn in which all of the work is done by O'Donnell, an excellent "dumb" comedian and clever acrobat, who is, in addition to this, a showman, for he got his audience from the start and went at things hot and heavy. The result was that he had them in convulsions of laughter throughout and could have stopped the show had he so desired. But he was content to take several bows and let the next act go on.

Fay Marbe was the next act. She is a clever girl who is fast developing into one of vaudeville's best performers. She has the class and finish of the musical comedy stage and the cleverness of the two-a-day blended so well that she scintillates and gives a charming performance.

Phil Baker had the easiest thing in the world laid out for him. He has personality, plays his instrument well, and can play upon his audience. He is assisted by a "plant" in a box, who helps get a few laughs and delivers a number in fine style. Baker took a few bows and responded with an encore, for which he and Ben Roberts played a duet on violin and accordion. This proved to be a big hit with the audience. There are a few lines in his act that could be blue penciled without destroying the fabric of the turn.

Sarah Padden and company of two in a dramatic playlet with an unusual twist, entitled "The Cheap Woman," closed the first half of the bill. Miss Padden, long recognized as an actress of talent, scored a personal triumph in the success of her act here. It tells the story of a girl's sacrifice for her pal and her baby. Miss Padden's support is good, the girl being especially noteworthy for her acting of the "daughter."

Elizabeth Brice, assisted by a company of four men, offered a novelty turn that scored a big hit, due to the talents of the people concerned. For a detailed revue see New Acts column.

Handers and Millis, substituting for Rome and Gaut, held the next spot. They aroused a good deal of laughter, for they have many clever bits of business in their act. The turn, however, needs revision, it being extremely weak in several places. With the addition of some new material and the revamping of the old, their act should show a great improvement. Their hat manipulations won laughs and applause.

Beth Beri, assisted by Paul O'Neill and Jay Velie, offered a dancing act that scored nicely, despite the lateness in position and hour. Miss Beri is a graceful, lithe dancer, who has looks, figure and ability, and O'Neill, a singing and dancing juvenile, looks very well from front and works with a vim and vigor that are refreshing. He dances and sings exceptionally well for the combination. Velie sings and plays his piano in good style and does a bit of stepping, too.

Davis and Pelle, offering a really clever and clean cut equilibristic act closed the show, going on at 11.20, a late hour and an inconvenient position. However, they did very well, holding their audience to the last and getting all the credit due them for their efforts. S. K.

ALHAMBRA

The bill was opened exceptionally well by the Jack Hughes Duo. We have made detailed comment on their work before. The act has improved since we last caught it and ought to be able to hold its own with the majority of musical acts in the business.

Billie Duval and Merle Symonds sang well, and put over some rather clever lines, practically all of which concerned the lady's father and a five dollar bill. Billie talks in an easy, off-stage manner and this factor goes a long way in getting his comedy over. Merle is pretty and handles a few difficult situations with ability.

Buckridge and Casey sing as artistically as Adelaide and Hughes dance. They rendered several published numbers with rare good taste and with a harmony that was at all times delightful. "Spanish Serenade" gave them ample scope to show that they were songsters to be reckoned with. Casey received a tumultous ovation, which held up the act for almost a full minute, as a result of the finished manner in which he sang "Broadway Blues." If the act did nothing more than allow him to offer that number, it would still be a great hit. Miss Buckridge has a sweet and powerful voice. And does she shimmy? We'll say she does!

Quinn and Caverly, in what they call "a comedy skit," drew a big laugh with their drop, which is simply plastered with ads and business signs, etc. They ruined things by coming out and subjecting an innocently misguided audience to the stalest and most unpalatable line of chatter ever foisted on a patient and long suffering public.

Adelaide and Hughes exacted their heavy tribute as mercilessly as they always do. The saddest thing about their act is that it seems to end so soon after it has begun. They did their toy dance better than ever, if there is such a possibility and the audience showed its gratitude.

Sybil Vane kept things going at top speed after the intermission, her refined personality combining with her excellent voice to make an encore necessary to continue the show. She sang "My Wild Irish Rose" with a simplicity and so noticeable a lack of affectation that she was almost forced into another encore, but she finally compromised with a little talk to the audience.

"Love Letters" is distinctly above the average as revues go, which fact is mainly due to the comedy of "Skeets" Gallagher. Without him it would be a frost. The girls are all fairly capable, Viola May registering a pronounced hit with her novelty dance.

Mayo and Allman, Hebrew comedian and straight man, went over the top with their songs and dialogue. Allman gets away from the conventional impersonation of a Jew and his work was appreciated by this audience. Their bit about "Louie the butcher" is a screamingly funny idea and they certainly made the most of it. Mayo has a good tenor voice which he used to advantage in rendering a published number.

Bohn and Bohn do some remarkable slow lifts and balances and, in spite of the fact that it was almost a quarter past eleven when they went on, quickly convinced those that remained that they were well worth waiting for. J. H. H.

BOOKING CHINESE RESTAURANT

CHICAGO, Ill., Nov. 16.—The Western Vaudeville Managers Association is furnishing acts for Fugar Nip's Chinese Restaurant here. This is, perhaps, the first time in local theatrical history that the Chicago booking office has done business with a Chinese eating house.

NAMED AFTER JANE COWL

One of the two Selwyn theatres now under construction in Chicago is to be named after Jane Cowl, this being the first time that a playhouse in that city has been named for an actress.

HAMILTON

Laura and Billy Dreyer opened the bill with a dancing turn worthy of a better spot. They are both graceful exponents of terpsichore and, despite their early position, their entertainment was appreciated, as was attested by the hearty hand they received.

In referring to Jed Dooley, the program announces, "Some Say He's Clever, Some Say He's Not." For the first part of his turn, it appeared that those negatively inclined were in the majority. The material used went flat and with good reason considering that he announces one singing number with the title of "No Matter How Hungry a Horse Is, It Can Never Eat a Bit." Some of his other gags were even more ancient and it seemed certain that the turn was due for a frightful flop. In the stretch, however, Dooley managed to get some stuff across with some resemblance of punch. The latter part of his act was confined to stunts with a rope, during which he was garbed in the regalia of a cowpuncher. Most of his interjectory remarks at this stage went over to laughs and proved his salvation. A proper polishing of the turn, with a little pruning and cutting of some of the material, will insure it success, as Dooley has all the earmarks of a good showman. A young woman who assisted added little to the affectiveness of the turn.

Lou and Jean Archer, with a well presented singing and dancing vehicle, went well from start to finish. The male member of the team represents a designer of costumes and, in song, tells of how his output has struck the eye of Ziegfeld, George M. Cohan and others. This gives him an opportunity to introduce his partner in one of his striking creations, following which the duo indulge in a song and dance. A Chinese number proved effective, but an impression of a couple of Boweryites which followed did not seem to gibe with the rest of the act although it was well rendered and went over to laughs, as well as applause.

Allman and Mayo had their auditors in a scream with their flow of repartee. The straight went well in several ballads, while the Hebrew comedian registered heavily in a comedy number concerning a Hebrew who started to paint his flat, got mixed up with the paint, and had his wife and offspring plastered up around the walls, resulting in the most stuck-up Jews in the world. A medley of published numbers paraphrased to suit the needs of the team sent the them off to a rousing hand for a close.

Valeska Suratt and her company, in "Scarlet," held down the closing position of the first half of the program in commendable manner. The meaty lines of the piece, and there are many, were all well handled, while the personal popularity of the featured player was also an important factor in the applause the act received at its close.

Robert Merwin opened the second half of the program and landed with both feet in the hit column—via the medium of his tenor voice "Pagliacci," and several published ballads were so enthusiastically received that one encore did not satisfy and Merwin had to respond with two, the numbers used being "Eili-Eili," and "When You and I Were Young, Maggie."

Franklyn Ardell and company in "King Solomon, Jr.," was a laughing success from the word go. The act is reviewed in detail under New Acts.

At eleven-twenty, the El Bart Brothers had little chance, but manfully stuck to their guns, their feats of strength and exhibition of muscular control winning the approbation of those who remained to the last gong. J. Mc.

BURCHILL LEAVING A. & H.

CHICAGO, Nov. 15.—Tommy Burchill, who severed his connections some months ago with the Western Vaudeville Managers' Association to become booking manager of the Ackerman-Harris circuit, is to be retired from that position on December 4. Notice has been given him by the controlling head of the A. H. chain.

James C. Matthews, booking manager of the Marcus Loew Western circuit, will succeed Burchill, who, it is thought, may return to his former stamping grounds with the W. V. M. A. or enter the field as an independent "ten percenter."

MONGER OUT ON BAIL

W. Percival Monger was released from the Ludlow street jail last Wednesday when Lionel Braham deposited a cash bail of $500. He had been arrested the Saturday night before in connection with a $100,000 libel suit brought against him by George Blumenthal, manager of the Manhattan Opera House, who alleged that Monger had written libelous statements regarding his handling of the affairs of the Hammerstein Memorial Association.

TAYLOR GRANVILLE FIXING ACT

Taylor Granville is to return to the vaudeville stage in a new production entitled "The Panama Kid" built around one of the characters he played in "The Eyes of Buddha." Sterling and Grismond are making the production, which opens December 6th at Proctor's Mount Vernon under the direction of Harry Weber. Edgar Allen Wolf wrote the act, which is in ten scenes and calls for the services of fifteen people.

MARY NASH PLAY RE-NAMED

"Thy Name Is Woman," William A. Brady's new production which opened at the Playhouse on Monday night, was originally called "The Catspaw." Less than a week ago, however, Brady received a request from Alice Kauser to refrain from the use of that title, as William Hamilton Osborn had already copyrighted it as the name of a novel.

LOEW PICKS MANAGER

SAN FRANCISCO, Nov. 13.—Will Kellner has been selected as manager of the Loew State Theatre, in Eureka, scheduled to open November 21. He was for some time manager of the A. & H. Bakersfield house, and was identified with the road shows, "Hearts of the World" and "Sennett's Bathing Girls."

FORM ACT ON COAST

SAN FRANCISCO, Nov. 13.—Charles Oro and Barney Bennett have formed a team and are filling dates over the Ackerman and Harris circuit with an offering called "Sidewalk Politics." Oro plays an Irishman and Chinese and Bennett does a Yiddish and straight.

ARRESTED FOR ATTEMPTED KISS

CHICAGO, Nov. 15.—Lou Diamond, a vaudeville actor, was arrested here last week on a charge of disorderly conduct, the charges against him being filed by Mrs. Hazel McKee, who claimed he endeavored to kiss her in a local department store.

BOOTH NEEDED THREE VOTES

Edwin Booth lacked three votes in the recent election to the Hall of Fame of great Americans at New York University. In the 1910 election he received thirty votes; in 1915 thirty-eight, and this year forty-eight. He needed fifty-one.

DILLON AT LOEW'S OAKLAND

SAN FRANCISCO, Nov. 14.—Gerald L. Dillon, one of the best known publicity men in California, has been named by Ackerman and Harris as press agent of the new Loew State Theatre, Oakland, which opens November 14.

VAUDEVILLE

SHOW REVIEWS

PROCTOR'S 58th ST.

(Last Half)

Percival and Lizette went over to a good hand in the opening spot, their acrobatic feats being interspersed with dancing.

Peppino and Perry offered a musical turn, opening with accordions. A violin solo by one of the team registered and some talk also got over to laughs. A medley of popular airs for a close, won a big hand and the turn took three bows.

Charles and Sadie McDonald went over with a bang, the female of the team never losing a trick. She handled her lines in a most clever manner, with the result that the laughs came thick and fast. Her role is that of the wife of a representative in Congress. He has political ambitions of the highest order and comes to the conclusion that his wife is a stumbling block, forgetting that it was she who paved the way to the position he holds. He is desirous of winning the friendship of an influential senator, but fears that, if the latter meets the wife she will gum the works. This gives rise to some meaty repartee. The telephone then rings and the pompous husband grabs the receiver. The senator is at the other end and, when he asks to speak to the wife, the husband is dumfounded. The woman then shows how much of a stumbling block she is by winning the senator's promise to help her husband in every way.

Boland and De Varney, two girls, went over to a big hand in a singing turn. One of the girls has a good voice, while the other makes up in ginger and "pep" what she lacks in vocal ability. The combination proved effective, a closing number with one of the team trying to sing opera while the other insisted on syncopation being especially well received.

Jack Roof and Company succeeded in winning a number of laughs in a miniature musical comedy entitled "All at Sea." A number of burlesque bits make up the comedy and were well handled by a Jew, an Irishman and a straight.

Clark and Verdi were a knockout and easily scored the hit of the bill. The team has been selling its wares for a number of years but audiences never seem to grow tired of their line of chatter and the audience at this house proved no exception.

La Rose and Elsie with a well presented and novel dance offering held the patrons to the end and also registered. The act will be reviewed under "New Acts."

J. Mc.

CITY

(Last Half)

Barnold's Dogs opened the program with a series of canine feats which won the approbation of the patrons. The dog actors are well trained and some of them came in for individual rounds of applause.

The Barra Sisters kept in high speed from the time they came on until they took their third bow. Both girls sing well and several duets, in which one of the team accompanied at the piano, were put over for big hands.

"The Little Stranger," an episode of the race track, maintained a good pace and had little trouble getting into the money in the race for applause. Three characters comprise the cast, the setting being that of a paddock.

Thornton Flynn, a likable chap with a sweet tenor voice, scored one of the hits of the bill. His selection of songs are in good taste and all of them struck a responsive chord out front. A young woman accompanied at the piano.

Harvey DeVora Trio, with a lot of clowning and burlesque business, got over to laugh after laugh and closed to a great deal of applause. Two men and a girl make up the turn. One of the males does blackface, garbed as a woman, while the other chap and the girl were made up tan. Those who like slapstick will appreciate this act, and, as nine out of ten out front seemed inclined this way, the trio easily registered in the hit column.

"Girls Will Be Girls" is rather an inane piece, the only excuse for it being that it gives the leading girl a chance to do some clever character acting in the role of a Swede servant. This garb serves as a disguise to enable her to see just how her fiance is misbehaving himself, the resultant action taking place while he is giving a dinner party to a quartet of young ladies.

Rule and O'Brien had a little trouble in getting their songs over at first, but before the conclusion of the turn were hitting on every cylinder. An Irish number for a close took the house by storm and easily made up for the loss of plaudits at the beginning.

Five Musical Queens offered a stereotyped turn for a close. The girls are not exceptionally brilliant as musicians, but have enough ability to get much better if they would endeavor to get off the path of mere routine.

J. Mc.

KEENEY'S

(Last Half)

Ryan and Weber, man and woman, in a display of terpischore, were the first act to make their appearance on a bill of six acts that measures up as one of the best shows seen here in a long time. The turn they offer is very nicely arranged and presented. Their reception was in accordance with their efforts, a good one.

The Ed. Zola Duo, two men, in a comedy knockabout acrobatic novelty, were second. One of the men plays the part of a "gentleman of leisure" on a souse and the other is his butler. A few laughs were obtained and a few thrills furnished. They were well received by the audience. Their table stunt, familiarly known as a "Melrose," is done in a manner different from all other such acts.

Silvers and Berger, a couple of clever boys in blackface, had an easy time winning laughs and registering a solid hit. They have a novel opening in their act and their comedy is continuously on the surface. They work well together, the taller of the two being the comedian. He also does an eccentric dance that won a good many laughs. This combination, which dissolved some little time ago, did well in coming together again, for they have a good act and know how to put it across for the utmost that it is worth.

"At the Seashore" is billed as a "Breezy Musical Comedy." It is just that, a breezy, bright, snappy act that, Summer or Winter will be sure to furnish plenty of entertainment. The act has a cast of fifteen—three male principals, three female principals, and an ensemble of nine. The act is lavishly clothed and well staged, the efforts of the somewhat rotund comedian winning plenty of laughter. A very good musical comedietta, as a whole.

Branigan and Franklin bill themselves as "the big leaguers of songdom." The big part is all right, for one of them is very tall, and the other very big. They have good singing voices, utilized in the rendition of a series of published numbers, some of them being specially arranged versions. They sell their material for all it is worth and drew several bows and an encore.

The Fillis Family, consisting of man and woman, and two educated, dancing horses, presented somewhat of a departure from the average animal act. Their four footed performers, especially in dancing, exhibited some really remarkable stepping for animals. A novel closing turn.

"Stolen Moments" was the feature.

S. K.

PROCTOR'S 125th ST.

(Last Half)

The Lorner Girls opened the bill with a dance review that was fairly well received. Their offering lacks novelty and is drawn out a bit too long.

Gertrude Taylor and Company, the latter a man, took the audience on what they called a trip around the world of melody. They sang a rather motley group of numbers, some old and others older. Miss Taylor sings nicely, but the man is a handicap to the act, as he possesses neither voice nor personality. They took two encores, more on account of his enthusiasm than for any other visible reason.

Ed Lowry and Irene Prince got away with some small-time nonsense that was forgiven only because they inject a lot of pep into their work. Their business and gags about the banana were the vogue before the oldest of the patriarchs had grown a set of whiskers. Lowry should do a little more dancing, as it is the one thing he can do well. Miss Prince is delightfully petite in a Tuxedo, her size making a very ludicrous contrast when she danced with her partner. They registered a hit.

Oliver Smith and Company offered a farcical playlet entitled "A Touch in Time." Smith puts all the laughs over himself, his very appearance causing a near riot. The act proved to be the best bit of entertainment on the bill and took as many legitimate bows as any sketch we have ever reviewed.

Tim Smith followed Oliver and maintained the finest traditions of the family. His nut comedy and eccentric foot-work almost stopped the show. He offered a burlesque on ventriloquism for an encore that was as funny as any thing he did.

The Whirl of Variety, presented by five girls and a man, included songs and dances, their work in chorus far surpassing their solo efforts. Their rendition of "Mystery" was as good as anything they offered.

J. H. H.

PROCTOR'S 23rd ST.

(Last Half)

Turner and Grace did not succeed very well with their "futuristic juggling," the untidiness of their work being, perhaps, due to factors which in no way reflect on their ability.

Adele Oswald offered a repertoire of numbers, popular and otherwise, that was generously rewarded by the warm applause she received. Miss Oswald has an even, skilfully controlled voice that lends a dignity to her vocal efforts.

Harry Bulger and Company drew a very chilly return for their efforts. The temperature of the audience's appreciation, by no means an adequate standard of their merits, was nothing more than a "tough break."

Norman Phillips and Irene Eby also failed to arouse more than passing enthusiasm from the lethargic house, with their conglomeration of foolishness. It is true that some of the material they employ reeks of the mausoleum, but they deserved a better fate.

DeHaven and Nice, however, finally upset them. They have changed their old burlesque dance program to a marked extent and are funnier than ever. They use a third man, who acts as a sheriff and who threatens to arrest them for defrauding the public, but decides to let the audience judge them. They use some of the gags that made their work such a hit in "Sometime." They wear absurd costumes and simply flop all over each other, but do it so seriously that they keep the house in a steady uproar. Their fencing number, in which they use broomsticks and ash can covers, stopped the show.

Herbert Ashley, reviewed under "New Acts," did very well here, his parodies scoring the hit of the act.

The Astoria Trio offer a tiresome round of dances that could never have held the audience had it not been for the feature picture that was to follow.

J. H. H.

AUDUBON

(Last Half)

In opening the show, the Flying Weavers offered a novel, sensational and interesting routine of iron-jaw aerial stunts which netted them a good hand. This act is one of the best of its kind and proves a good turn for the premiere spot.

Coscia and Verdi, following, fiddled themselves into a fair amount of applause. There is nothing unique in the routine offered and the several attempts at humor are bad. The jazz numbers of violin and cello are the outstanding feature. Neither, however, can lay claim to being finished musicians, their respective talents being of the dance hall variety.

"The Decorators," is old stuff. Several worked-to-death bits have been compounded into a fifteen minute sketch, garnished with slapstick and hokem. However, custard-pie comedy still holds some laughs, for this act had little difficulty in getting by with the Heights audience.

Sam Lewis and Irvin O'Hay closed the first half of the bill with some well-earned applause. Lewis, in addition to being a comedian of genuine ability, also has an excellent singing voice, which he knows how to use to advantage. O'Hay, as a straight, gives some capable support.

Georgie Price stopped the show in opening the second half of the bill. However, the applause which resulted in his doing so was not of the spontaneous order but, it appeared, the result of a previous arrangement with the orchestra whereby the latter kept his aggregation going full tilt. It was also noted that Price had several henchmen in the audience who, upon each curtain call, loudly voiced their request that he offer an imitation of Fannie Brice.

Ed Allen and Taxi closed the show. Taxi is an uncommonly gifted canine. His well learned tricks furnished a number of good laughs. This act scored.

E. H. H.

OPERA CO.S TO PLAY BALTIMORE

BALTIMORE, Nov. 10.—As a result of the campaign for grand opera launched by prominent citizens, Frederick R. Huber, municipal director of music, and manager of the Lyric Theatre, has received a dispatch from the Chicago Grand Opera Company naming March 7 and 8 as the dates for its appearance in this city.

It is expected that the Metropolitan Opera Company will also announce some Baltimore dates soon.

CHILI BEAN

METROPOLITAN

(Last Half)

The evening's entertainment, consisting of a program of pictures and vaudeville, was given a start by the Metropolitan orchestra, an unusually large and well conducted one for a theatre of this calibre, which rendered a medley composition consisting of popular folk songs and operatic numbers, accompanied by lighting effects that varied with the tempo and mood of the music. This was cleverly done and brought forth a good hand from the audience.

The first act of vaudeville was The Jack Martin Trio, consisting of Jack Martin, a one-legged dancer, and two female assistants, one of them a vocalist, the other a pianist. They offered a routine of singing and dancing, with Martin and his blonde pianist doing the footwork. Martin is very agile and dances well for a one-legged man. Their act drew four bows, which is doing very nicely for an opening act here. The girl who does the singing has a voice that shows wonderful possibilities of development.

Howard and Hoffman, a couple of boys who depend upon their vocal efforts to get over, were on in number two. Despite the fact that they followed an act which contained several vocal selections, they went over with a big bang. They took four bows, an encore and then two more bows. Both have good voices and harmonized nicely together. Their selections are of the popular vein, including ballad and comedy numbers. A few gags are interspersed to break the routine. The boys earned all they got, despite the fact that their gags are a trifle timeworn and some of their numbers a bit too late. It was their vocal efforts and personality that won for them. See "New Acts."

The Jap Revue, a scenic singing novelty, is one of the most gorgeous acts of its kind ever seen in a small-time theatre. Elaborately gowned, lavishly staged and with beautiful effects, to which are added four good female voices and a clever, graceful dancer, the act is assured of success and a reception.

Al. Shayne, "The Singing Beauty," offered practically the same act he has been doing around New York for years. He has some clever bits and gets a lot of laughs with them, but resorts to measures that are entirely uncalled for, namely the usage of slangy, even dirty, Yiddish expressions, which should not be used upon the stage, even in a Yiddish theatre, much less where there is a mixed audience.

The Weiss Troupe, in a perch act, closed the vaudeville portion of the show. The work in this act is done by the understander who supports a rather heavily built young fellow on the shoulder perch and foot ladder, and in various other positions. One of the men—there are three of them—attempts comedy, without much effect.

S. K.

HARLEM OPERA HOUSE

(Last Half)

Offering a little second rate banjoing, and some third rate work on the saxophone, the Mitchell Brothers, a couple of very youthful chaps, sent the show off to a doubtful start. They seem to lack experience and might be cautioned not to rush into encores on the strength of a thin ripple of applause.

Alexander and Mack captured the house with their tramp offering. They sing some of the cleverest parodies we have caught in some time and their manner of rendering them is odd and entertaining. An effective opening, in which they step out of a box car, gets a good laugh, and Alexander's trick pants can keep the act going even if they failed in every other way.

Emmet Gilfoyle and Elsie Lange registered the biggest hit of the afternoon. Gilfoyle has a poor voice and Miss Lange a pretty face and, when this has been said, their essential features have been described. While Miss Lange is opening the act, Gilfoyle breaks in as an usher from the audience. He monopolizes the rest of the time they consume, introducing Miss Lange in a different gown with each number he sings. Her charms redeem the poorness of Gilfoyle's voice to some extent, but they seemed to be on the stage for hours. Gilfoyle can well afford to cut down on his material, as a great deal of it is humorless.

Nada Norraine has a very sweet voice and uses it to advantage in a wisely selected quartette of songs that seemed to please the audience a great deal.

Christie and Bennett, billed as the "Boys from Virginia," drew a number of laughs with a lengthy dialogue that was good in spots. The southern drawl that characterizes the speech of one of them tickles a northerner's ear and will help materially in making their act presentable to audiences this side of the Mason and Dixon Line.

Six Imps and a Girl did some first class tumbling and scored.

J. H. H.

VAUDEVILLE

HERMAN LIEB & CO.

Theatre—*Broadway.*
Style—*Sketch.*
Time—*Twenty-two Minutes.*
Setting—*Three—Special.*

Herman Lieb, supported by a cast of five people, is presenting a revival of his famous sketch on the drug traffic entitled "Dope." The playlet is well written, with dramatic and comic elements equalized and its story cleverly told.

The plot tells of a young man, heir of a wealthy drug manufacturer and his chief salesman, who, accompanied by his fiancee, a society girl named Miss White, go on a tour of "reform" in the slum section of the city. They come upon the shop of Dr. Herman, a druggist, who is openly conducting a sale of drugs. When they start to "reform" him, he objects strenuously and they swear out a warrant for his arrest. Angered, Herman reveals to them a few poignant truths that startled their sense of saintliness to a marked degree.

Mr. Robeson, son of a wealthy drug manufacturer and a society catch, finds that his father sells morphine and cocaine in huge quantities for spot cash to Dr. Herman, druggist, to be retailed to those who would buy. Miss White, society reformer and the daughter of an exclusive family, finds that her mother is the owner of the building housing these nondescript victims of a deadly vice and she is Dr. Herman's partner. When they learn these things, they suddenly decide that they do not want to prosecute, after Herman tells them that, if arrested, he will tell what he knows. As the couple leave the store, Herman reminds them that they must stick together, for they all belong to the firm of "Robeson, Herman & White, dealers in drugs."

Lieb plays his part of the druggist with cynicism and reality, and a touch of sincerity that makes him liked despite his despicable trade. Of the supporting cast, the two playing the roles of the drug addicts deserve special mention.

The comedy policeman is well played. The turn should find little trouble going hereabouts, for it has force, a moral, and is well acted. It is a welcome revival.

S. K.

WILLIAM LAMPE & CO.

Theatre—*Alhambra.*
Style—*Playlet.*
Setting—*Three.*
Time—*Twenty-two minutes.*

William Lampe, in the role of a man of money who, as the result of one of those quiet little private dinner parties is led from the belief that money can purchase anything, met with an enthusiastic reception at the Alhambra. The playlet is entitled "One Flight Up," and is the work of Ivy Ashton.

Lampe represents a notorious and unscrupulous rounder. At least he is so judged by the press and his associates. He gives a dinner party in the private dining room of a fashionable restaurant. One of the guests is a stranger to him, a girl of good breeding who attends the party for a lark, not realizing that the host is the man of whose nefarious exploits she has read so much.

When she eventually learns his identity, she attempts to leave. At first, Lampe tries to restrain her, telling her that he has bought everything he ever wanted and that there is nothing that money will not buy. Eventually, she proves such to be a fallacy and converts him in his feelings towards womanhood.

Edith Reeves, Jerry O'Day, and another young woman, unbilled, comprise the cast and did well in support of the lead. The setting might be improved as, for a representation of a fastidious and gilded restaurant, it seemed to be rather drab and bare. The lines of the act are rather meaty, however, and were well handled by Lampe and the others.

J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 25 and 30)

DAVE THURSBY

Theatre—*Harlem Opera House.*
Style—*Tramp Comedian.*
Time—*Fifteen Minutes.*
Setting—*One and a half.*

A surprise act, with a punch at the start and a kick at the end, is that offered by Dave Thursby, a most aristocratic knight of the road.

A velvet drop gives the impression that a highly classical turn is about to be offered. As this drop is raised, another one is revealed, the latter depicting the entrance to a high-class apartment house on Riverside Drive. An opening in the centre represents the foyer.

There then follows some soft music and a well modulated voice bids Mrs. Astor good evening. "Good night, Mrs. Vanderbilt," continues the voice and the speaker makes his appearance. He is dressed in the most fastidious taste, except that his opera hat looks as if a machine gunner had trained his piece on it; his swallow-tail coat looks as if it had played host to an army of moths; his trousers make one think that their owner has had a losing race with a bull-dog, and his shoes as if they had been used to test out some new type of drilling machine.

But Thursby is as blythe and nonchalant as if he had just stepped out of a band-box and, as he twirls his walking stick and demonstrates affection for his moustache, he remarks, "I wonder what it feels like to be poor."

He then offers a song dealing with this subject. A few gags follow, after which he gives an idea of how "Annie Laurie" and "How You Going to Keep Them Down On the Farm," sounded to him as he heard them sung by two different persons at the same time.

For a close a comedy song in accord with the character he portrays, sent Thursby over to a big hand and easily placed him in the hit column. J. Mc.

HOWARD AND HOFFMAN

Theatre—*Metropolitan.*
Style—*Singing Act.*
Time—*Twelve Minutes.*
Setting—*One, plain.*

Murray Howard, formerly of Howard and Hurst, and Howard and Bernard, and Dave Hoffman, formerly of Sauber's Jolly Tars, have teamed and are presenting a singing turn that should find it easy going along the better class of small time and intermediate houses. They both have good voices, a routine of popular song numbers and harmonize nicely together while singing them.

One fault we found with them, however. Howard has a peculiar neck movement which we have noticed before and he cannot seem to do away with, and which he cannot seem to do away with, and Hoffman uses his hands too strenuously in the rendition of a number.

The act opens with a comedy number, following which they tell a couple of stories, then sing another published number, of the novelty brand, after which Hoffman offered a ballad as a solo, putting it over very nicely. Howard then sang "Swanee" in good voice, following which they came together again, told another story or two and closed with a comedy number that earned them an encore. For this they offered a ballad number that was heard around here recently. It is a good number and they put it over for all it is worth. The boys have voices and personality and make a good appearance on stage. They can always change their numbers to suit the popular taste and therefore should find no trouble sailing along smoothly. S. K.

DINKINS AND BARR

Theatre—*Proctor's 58th St.*
Style—*Comedy and Song.*
Setting—*One.*
Time—*Sixteen minutes.*

A special drop in one depicts a street scene, a police station being featured. The chap in black-face then enters and begins to count a wad of bills. The straight, a rotund chap, follows and proceeds to telephone from a police call box. From the ensuing conversation, it is learned that he is the town mayor and that the chief of police is missing. Inasmuch as it is necessary to have a substitute and no one else is handy, he proceeds to pick on the "darky." The latter exchanges his roll of bills for the honor of being styled chief of police.

The ensuing comedy is cleverly put over by both members of the team. The straight, as a means of finding out how brave the new chief is, plays the part of a desperado, the efforts of the blackface comedian to apprehend him winning a number of laughs. Some of the material is old, especially the bit where the chief, while off stage, is supposed to be rescuing a child from a burning building. Nevertheless, all of the hookum went over to laughs. J. Mc.

LILLIAN LA ROSE

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Twelve Minutes.*
Setting—*Three.*

Lillian La Rose, and Elsie, offer a novel manner of presenting dances representative of the past and present. Before a velvet drop in one, a very pretty girl, garbed in Oriental costume, enters. In her hand she carries a small crystal and, in song, tells the audience that she will give it an idea of what she sees when she gazes into it. There is then revealed a setting in three, a semi-circular blue drop, having designed on its centre a huge crystal. A spider-like netting in one, makes the whole more effective.

The crystal gazer then sings of seeing a dancer of a past age. This serves as an introduction for a dance by another girl. In the same manner a toe dance, and then a Spanish dance, is introduced. The closing number, a fire-dance, is very effective and brought forth rounds of applause.

The staging and presentation of the piece are all that might be desired; the crystal gazer has an even, modulated voice, while her partner is graceful. These facts, along with the novelty of the turn, should insure its success.

J. Mc.

BYRON AND LANGDON

Theatre—*Proctor's 58th Street.*
Style—*Comedy Skit.*
Time—*Fifteen Minutes.*
Setting—*Three.*

The setting of this act depicts the headquarters of the "Purity League," also the bedchamber of Byron. His role is that of a sissified young man who is most easily shocked.

The rise of the curtain finds him in pajamas. Following some talk and a comedy song, which missed fire, he goes to bed. He has hardly become ensconced in the sheets when a female enters the room. According to her story, she is being pursued by some Bolsheviks. Of course he demands that she leave, telling her that it would be dreadful if a woman was found in his bedroom, especially when that room is the headquarters of the Purity League. The resultant dialogue is entertaining and amusing.

J. Mc.

FERRO AND COULTIER

Theatre—*Harlem Opera House.*
Style—*Blackface.*
Time—*Sixteen Minutes.*
Setting—*One.*

Ferro and Coultier have an offering with an initial punch—half the battle in winning applause. In fact, laughs are occasioned before their first entrance.

Following the announcement of the act, the stage is darkened. Suddenly the click-click of a pair of dice is heard, followed by the words, "Read 'em and weep." Another voice is then heard and when one of the players is heard to remark that six and four make eleven there follows a pistol shot. As the lights go up a chap in blackface dashes madly across the stage followed by another of the same ilk.

The resultant dialogue is replete with laugh producing lines, new gags being mixed with old in enough proportion to keep the chuckling at a high ebb. Each member of the team then attempts a song. Although neither can sing, the early momentum of the act carries them over. One of the team then begins to play upon a mouth-organ. This gives rise to some more hokum and cross-fire, the best resulting when one of the team pulls, "You tell 'em, bathtub, you see everything." The chap with the mouth-organ then shows his ability as a hoofer, getting a big hand through the medium of some eccentric stepping.

At this house, Ferro and Coultier kept the laughs coming in rapid succession and scored one of the hits of the bill. The team is sure of success at the small houses and, if the turn is polished up a trifle, it can be made worthy of a spot on big time. J. Mc.

AERIAL ST. ONGES

Theatre—*Greenpoint.*
Style—*Ring Act.*
Time—*Ten Minutes.*
Setting—*Full, Plain.*

With a black velvet cyclorama as a setting, with Roman rings, highly polished and attached in the usual manner and attired in white tights, the Aerial St. Onges are presenting a fast, snappy turn that should find plenty of booking hereabouts, holding down the first or last position on bills. They offer their own arrangement of several standard tricks such as are utilized by all aerial acts, and, sandwiched in between, a few twists of their own.

For a close, they use a stunt that looks different from a good many closing numbers, in that each member of the team, man and woman, does a different stunt. The woman, suspended on a lone rope by her teeth, from the flies, does the old iron jaw body whirl, while the man performs rapid forward displacement turns. This adds an extra dash of pep to the act and sends it away very nicely. Both these people make a natty appearance, work well together and, combined with their speed of working, have an entirely acceptable aerial offering. S. K.

HELEN STAPLER

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*One.*

A rather good-looking brunette of pleasing stage appearance and radiating a great deal of personality, is Helen Stapler. Her turn is confined to vocalization and, through the medium of a clear, sweet voice, she pleased her auditors to such an extent that an encore was made necessary.

Miss Stapler enters wearing a becoming cream-colored evening gown. Following her introductory number, she put over a ballad to a good hand. Several published numbers came next, and for an encore she used "Feather Your Nest."

J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

BRITISH ACTOR ASS'N HEAD ADVOCATES CLOSED SHOP

Alfred Lugg Has Scheme for Licensing of Both Managers and Artists, Under Conditions That Would Bar All but Union Players from Casts

LONDON, Nov. 10.—A scheme, the purport of which is, apparently, to establish a union shop among the members of the Actors' Association, was recently outlined in a public statement by Alfred Lugg, secretary of the British actors' union. It is proposed to establish control over all artists on the English stage and over every person desirous of entering the profession, through the licensing of all theatrical managers, thereby restricting them to the employment of union actors only.

According to Lugg, the basic foundation of this proposed scheme is the recognition and acceptance of the principle of compulsory registration of all actors and actresses as members of their respective body and the registration and licensing of all theatrical managers. It would be of mutual advantage to both artist and manager, he holds, to agree to this principle. The managers would, as a result, be guaranteed "The fulfillment of all contractual obligations, honesty, sobriety and efficiency," while the artist's benefits would be manifold, especially in so far as doing away with unfair competition is concerned.

Managers, after being duly licensed and having consented to engage only union actors on terms of a standard contract the A. A. secretary points out would require, before contracting with an artist, to see his certificate of registration. This would be issued by the A. A. to all members who could give proof of two years' salaried engagement in speaking parts on the professional stage. The certificate would bear the artist's signature, a brief record of work done, and also his photograph.

In order to complete negotiations for the engagement of an artist a manager would have to sign the former's certificate also including the name of the part to be played and the name of the play. Then the artist would have to sign both his certificate and the contract book, and also a contract to be held in part by the manager. The double check of photograph and signature would stop the alleged trick of accepting engagements without intention of keeping faith should anything better present itself.

The certificate would be part of the membership card and would become automatically suspended if the artist was so far in arrears with his subscription as to be out of benefit in the Actors' Association and could, and would, be suspended or even cancelled for any gross breach of contract or other adequate reason.

With the termination of an engagement, a manager would sign the certificate and state whether or not the artist's work had been satisfactory. In as much as the artist's future livelihood would depend upon a clean certificate of discharge, steps would be taken to safeguard him against any frivolous or vindictive action on the manager's part. Such offenses, however, as a criminal offense against the law, drunkenness, leaving without due notice, or a wilfull breaking any vital clause of the Standard Contract, would be sufficient to justify drastic penalty on the part of the A. A.

The right to appeal to an arbitration board composed of a joint committee drawn from the managers' association and the union, would be allowed the actor, and an action would be instituted against the manager who wrongfully endorsed a certificate. However, as it is proposed that managers are to be licensed, the Association would always be able to have such license withdrawn or suspended. The artists would, therefore, be fully protected against injustice.

In view of the fact that some managers encourage the inexperienced and incompetent actor because of his cheapness, it is proposed to protect the responsible manager, through the issuance of a probationary certificate at the discretion of the A. A. to all persons desirous of entering the profession who have been proposed and seconded by two members of the A. A. Such persons would have to show that they had successfully completed a course at the A. A. school of dramatics or some school affiliated with the A. A. After twelve months as a probationer, the A. A. would have the power to issue the artist a first class certificate providing he could show proof of a minimum engagement of twenty weeks and held a clear record in so far as his work is concerned.

In summing up the benefits to the theatrical profession as a whole, should his proposed scheme be put into working order Lugg says:

"I have endeavored to adumbrate a scheme of constructive co-operation between manager and artists for the proper government of the theatrical profession, which, should it ever be adopted, would establish a commonwealth of interest which would completely remove all possibility of capital and labor antagonism in the republic of the stage."

FILM OPERA PROGRESSING

PARIS, Nov. 13.—The opera version of the American play "The Cheat," which William A. Brady produced in New York from a moving picture by Hector Turnbull, and which has been called "Forfeiture," will have its premier before the new year. The libretto is by Paul Milliet and Andre de Lourde, and the music by the late Camille Erlanger, author of "Aphrodite."

Two other operas new to Paris will be heard. One is "King Candaule," a four-act fantasy by Maurice Donnay and Alfred Bruneau, and the other is "Conchita," adapted by Maurice Vaucaire from "The Woman and the Puppet," by Pierre Louys. This play has already been heard in Italy.

Blasco Ibanez's name may also be on the bill with an opera based on the Spanish author's "In the Shadow of the Cathedral."

SAILING FOR NEW YORK

VIENNA, Nov. 14.—Selma Kurz, prima donna of the Vienna Opera House, leaves for New York on December 6 to fill an engagement of the Metropolitan, New York.

POPE BANS ITALIAN FILM

ROME, Italy, Nov. 13.—Pope Benedict has issued a proclamation forbidding all Catholics to attend the showing of a film manufactured here and entitled "The Holy Bible." The picture was shown at the Vatican and some of the scenes, depicting the Garden of Eden, in which those taking part wore no clothes, shocked him so much that he tried to destroy the picture, and, when this was impossible, banned it.

GULLIVER WANTS PARIS HOUSE

PARIS, France, Nov. 12.—Charles Gulliver, proprietor of a circuit of music halls in England and on the continent, is negotiating for the erection of a new music hall here in the Montparnesse quarter, in association with E. H. Neighbor, who has the license to build the house and is now looking for material.

CHILI BEAN

STRIKE MAY BE BREWING

LONDON, Eng., Nov. 13.—The feeling between the National Association of Theatrical Employees and the various managerial organizations has reached that stage where, unless something to bring about an agreeable working basis between them is done, a new theatrical war may be expected. Relations which, prior to the culmination of their co-operative agreement on October 30th, were far from friendly, have become more and more strained each day until an open break is expected at any moment. Should this happen, London would be confronted with a serious proposition, in as much as the majority of employees of the theatres, from front to back-stage, are members of the N.A.T.E. and should the strike, now thought imminent, occur, London would be left without attendants at all of its houses.

The strained relations have been growing steadily during the last year, due to the fostering by the N. A. T. E. of demands from time to time. Some of these demands have been granted in order to prevent possible complications. Other of the demands, however, are impossible; for instance, the recent proposition of the N. A. T. E., that manaers should become part of the N. A. T. E. In other words, that men who employed members of a union, should themselves be members of the same union, and, therefore, subject to its control. Another was a proposal that employees of theatres be given a proprietary interest in the theatres they are employed in, according to the length of service.

These demands were both turned down at a meeting of managers headed by Sir Oswald Stoll, at which it was decided that members of the various managers associations, which, combined, go to make up the National Council of the Theatrical Industry, would deal with members of their theatre staffs directly, hereafter, and have nothing to do with the union.

This does not indicate that members of the union would not be employed, but that the managers would not deal with the union as such and that members who worked for the mmust consider their allegiance to them paramount to that of the union.

Another sore spot in the situation is the uncontrolled raise in wage rates demanded by the unions. While the managers have been willing to pay considerable and frequent advances, the practice of doubling wages every few months became unbearable and, when finally a new scale was put into effect, by which the last agreed upon scale was almost doubled, the managers refused to accept and served notice upon the union to such effect.

NOTED BASSO DEAD

BERLIN, Germany, Nov. 12. — Paul Kneupfer, noted basso, who, until recently, was a favorite of the Royal Opera Company, died this week as a result of apoplexy and was cremated on the 10th, according to his wishes. He is survived by his wife, Gertrude Normand Smith, an American composer, and his brother, Walter Kneupfer, a music teacher and critic in Chicago.

LAUDER TOURING ENGLAND

LONDON, Eng., Nov. 13.—Sir Harry Lauder, who recently returned from a world tour, including the United States and British colonies, which lasted two years, opens a tour of the provinces at the Grand, Birmingham, on November 25.

MARIE LOHR DOING "FEDORA"

LONDON, Nov. 12.—Marie Lohr is to do a revival of Sardou's drama, "Fedora," by Louis N. Parker. The other principals in the cast will include Ellis Jeffreys, Basil Rathbone and Allan Aynesworth.

CHARLOT REVIVES REVUE

LONDON, Nov. 11.—Andre Charlot, recovered from his long and severe illness, is now presenting a second edition of the revue, "Just Fancy," at the Vaudeville.

HICKS AND SACHS FORM FIRM

LONDON, Eng., Nov. 13.—Seymour Hicks and J. L. Sachs have formed a new theatrical combine with William Boosey, head of Chappel's Ltd., under which they will produce and manage at the same time.

Their first joint vetnure will be the Lyric Theatre, which will be renovated and reseated, and in which "The Little Dutch Girl," a musical play by Harry Graham and Gene Kalman, will be produced. The play is also to be produced later in New York by Marc Klaw.

The new combine will in no way interfere with the individual enterprises now conducted by the three. Hicks will appear in "Le Homme en l'Habit," a new play and will send his wife, Allaline Terris on a farewell tour. Hicks is to handle the production end of the firm, and Sachs the business end.

MILLER HAS "THE BAT"

LONDON, Eng., Nov. 13.—Gilbert Miller, recently returned from the United States, has announced his intention of producing, among other things, a play now running successfully in New York, where it was produced by Wagenhals and Kempner called "The Bat."

The production here may cause a little trouble, in as much as the late Wilson Barrett wrote a play which was produced in Australia with the same name, but which has never been seen in England. The heirs of Barrett still have the play and it's rights.

FOCH BANISHED THE SHIMMY

PARIS, Nov. 14.—While a guest at dinner of Ignace and Mrs. Paderewski at the Hotel Ritz, Marshal Foch got a glimpse of the American shimmy dance. When he frowned he was told by Mr. Paderewski that the dance was an American product.

"Ah, I saw much more wonderful American products than that at St. Mihiel and Chateau-Thierry," the Marshal answered. When the dancers heard of his rejoinder they placed the shimmy on the shelf for the balance of the evening.

BERNHARDT PLANNING TRIP

PARIS, Nov. 14.—Sarah Bernhardt, who is appearing here in Louis Verneuil's new play, "Daniel," in which she is interpreting the role of a twenty-five-year-old love stricken youth, is planning another visit to America next Spring. It is considered improbable that she will make her appearance in a play, owing to the strain it would place upon her health. Instead she will probably appear in vaudeville over the Keith time.

COMMITS MURDER AND SUICIDE

PARIS, France, Nov. 13.—Mlle. Moreno, at one time known in the gayest circles here, and a wealthy and popular singer, enacted a double tragedy here last week when she killed her husband, Joseph O'Brien, formerly a coachman for one of the wealthiest Parisian families and herself, after returning from dinner, where she had invited her husband and spent the last 1,000 francs of her once large fortune. She cut his throat first and then her own.

SELL MAGICIAN'S EFFECTS

LONDON, Eng., Nov. 13.—The magical effects, workshop apparatus and valuable art collection owned by the late Chung Ling Soo, were sold at auction recently by Samuel Wallrock and Company. Among the many things were a collection of 300 illusions.

WOOD GETS "DUKE DECIDES"

LONDON, Eng., Nov. 13.—A. H. Woods has acquired the rights to "The Duke Decides," a play by Harry M. Vernon, and will produce it in New York, under the direction of Vernon, who sails shortly for America.

EGBERTS IN PANTOMIME

LONDON, Eng., Nov. 13.—The Brothers Egbert, who have just returned from a tour of American and Australian theatres, have been signed to appear in the Drury Lane pantomime, at Covent Garden.

BURLESQUE

SEEK AMERICAN HOUSES FOR YID PLAYS

NEGOTIATE WITH HERK

I. H. Herk, president of the American Burlesque Association, is negotiating with Yiddish theatrical interests, it was learned early this week, for the purpose, possibly, of turning over to the latter a number of American wheel houses that are not making money. Several American wheel houses have not been paying of late, it is said, burlesque having suffered from the theatrical slump the same as other classes of attractions.

As a result, during the last ten days, Charles Weinblatt, an attorney who represents Yiddish theatrical interests here and in other cities, has been negotiating with Herk for as many houses as he might wish to turn over. Philadelphia is the city chosen by the Yiddish interests as the starting point of what is intended to be a new Yiddish circuit. In that city, Herk and the American Burlesque Association own or control four houses, the Casino, Bijou, Trocodero and Peoples.

Hyman Rash, a wealthy furniture dealer of Philadelphia, has organized a syndicate through which it is planned to obtain for Yiddish theatrical purposes, any burlesque house that is not making money. Of the houses mentioned, it was learned that Rash and his associates will, in all probability, obtain the Bijou from Herk. This house is on Walnut street and is, therefore, considered most favorably situated for the presentation of plays in Yiddish. Weinblatt was ready to close with Herk on that house last week, it is reported, but the rental terms could not be arranged. Herk is said to be asking a rental of $15,000 per year, while the Rash crowd are holding to their offer of $12,500.

In all probability, however, the deal for the Bijou will be closed this week, in which event Yiddish productions will replace burlesque at that house within the next four weeks. And, just as soon as a deal is consummated for a Philadelphia house it is said that negotiations will begin between Herk and the Yiddish interests for a house in Detroit, with another in Chicago as a possibility.

At the present time, there is a Yiddish theatrical war waging in Philadelphia. Rash is waging the war against Anshel Shore, who controls the Arch Street Theatre in that city. This house is the only regular first-class Yiddish theatre in town. Last season, Rash was associated with Shore in the control of the American Theatre, which also housed Yiddish attractions. But Rash claims that he was frozen out of that house by Shore when the latter, associated with several others, bought the American Theatre property several months ago and eliminated the Yiddish attractions that it housed.

As a result, Rash has leased the Metropolitan Opera House, which the late Oscar Hammerstein built, for two nights each week, Friday and Saturday, and is presenting Yiddish attractions there in opposition to Shore's Arch Street Theatre. Rash is paying $450 a day for the Metropolitan, the rental being for the house only and not including anything beyond light and heat.

Harry Zuckerberg, former business manager of the Hebrew Actors' Union and more recently manager of the Empire Theatre, Chicago, a former burlesque house controlled by Herk, which has changed from burlesque to Yiddish at stated intervals during the last three years, will manage the Bijou in Philadelphia for Rash if he acquires it from Herk.

DOBBS LEAVES KELLY SHOW

WASHINGTON, D. C., Nov. 13.—After rehearsing three days with the Lew Kelly Show here, Wilbur Dobbs, who was to open today, left without notice. He had been given a good part and would have stood out in the show. Bobby Bernard will take his place.

The Four Jansleys opened Monday and are going big. Lucile Marion, Dolly Barringer and Bernard will open early in the week in Pittsburgh.

ALFARETTA SYMONDS SIGNS

Alfaretta Symonds signed a contract with J. Herbert Mack last Saturday for his "Maids of America" company next season. Miss Symonds was last in burlesque two seasons ago with Fred Irwin's Big Show. She was considered at that time to be the best leading woman on the burlesque stage. She was in vaudeville last season.

IN HOSPITAL WITH RUPTURE

Oscar Herman, a member of the Five Cry Babies act in the "Twinkle Toes" company, while playing Jersey City last week, was taken to Mrs. O'Brien's Private Hospital, New York, to be operated on for a rupture. He expects to be able to leave this week.

SPRAINED ANKLE DANCING

NEWARK, N. J., Nov. 12.—George Stone sprained his ankle during the night show Monday at the Gayety, while doing his dance. He has been confined to his hotel all week. Jack Pillard played his part. Harry Kilby doubled in his own and Pillard's part.

HOWARD AND HASTINGS AGREE

Tom Howard has come to terms with Harry Hastings regarding being featured next season with Hastings' show on the Columbia Circuit, taking Dan Coleman's place. The show will be known as the "Knick Knacks."

WILL ROEHM'S MOTHER ILL

BUFFALO, N. Y., Nov. 12.—Will Roehm, of Roehm and Richards, New York, was called to his home here Tuesday, on account of the illness of his mother, Mrs. Elizabeth Roehm.

WALSH TAKING REST

TROY, N. Y., Nov. 13.—George Walsh closed at the Lyceum here tonight and left for his home in Fall River for a rest. He has been producing burlesque stock here the past few weeks.

GEORGE BANKS CLOSING

NEWARK, N. J., Nov. 15.—George Banks will close with the "Joy Riders" next week. Joe Burton will open with the show in Philadelphia the following week.

"JOY BELLS" HAS NEW DIRECTOR

PHILADELPHIA, Pa., Nov. 15.—Manny Morris replaced John Fay as musical director of Al Reeves' "Joy Bells" at the Casino here today.

JOINS GERARD SHOW

CLEVELAND, O., Nov. 15.—Cecil Carbonell, who does a musical specialty, joined Barney Gerard's "Follies of the Day" here today.

JANSEN IN BLACKFACE ACT

Hy Jansen, last season with Jack Reid's show, will open next week in New York in a blackface act with Sid Williams.

WATSON SHOW IN HARLEM

Billy Watson and his "Parisian Flirts" will be the holiday week attraction at Hurtig and Seamon's next week.

MARINES TRY TO WRECK KAHN'S PERFORMANCE

BREAK UP UNION SQ. SHOW

Four doors of the Union Square Theatre were demolished and the lobby badly battered last Saturday night as the result of a riot started by a squad of United States marines who stormed the theatre in an attempt, according to the police, to avenge themselves on the management for having been ejected the Sunday before. The curtain was rung down when the rioting started and the audience fled to the street in terror. Several shots were fired and police reserves summoned from the Mercer street station. Four of the disturbers were arrested.

The marines, numbering about 150, entered the theatre peacefully in knots of threes and fours at the beginning of the performance. The management paid no particular attention to them nor to the fact that others of the same branch of the service had made threatening remarks when they were ejected from the house a week before.

When the show started, though, the uniformed patrons became boisterous and started to hoot the players. The show was then cut short and the finale put on at 10:15, whereupon the marines made a concerted rush down the centre aisle. A special policeman was knocked down in the rush, as were a number of women and children. When manager Raymond drew a revolver, for which he had a permit, and fired a shot, the marines directed their attack towards him, storming the entrance doors and smashing the glass.

Several policemen tried to drive the marines to the street without effect, and the reserves were then called. They had to fight their way through a crowd of more than 2,000 spectators. A fierce fight ensued and after four of the men in uniform were made prisoners, the others scattered down side streets.

"HAPPYLAND" CAST CHANGES

Harry Kaler and Klara Hendrix will close with the "Girls From Happyland" at the Orpheum, Paterson, Saturday night. Harry Stone and Violet Hilson will open Monday in Jersey City. There will be several more changes in the cast shortly and two big acts are to be added.

LOUISE PEARSON CLOSES

Louise Pearson did not appear at the Olympic last Friday and Saturday, and Marie File, of the chorus, who was her understudy, played her part. Miss File sang the numbers and appeared in some of the scenes exceptionally well.

Miss Pearson was to close, anyway, Saturday, and Dorothy Douglas, formerly of the Liberty Girls, opened Monday.

KAHN SEEKING PRODUCER

Now that Tom Howard has decided to go on the road next season for Harry Hastings, B. F. Kahn is looking for a producing comedian to take his place at the close of the present season. Kahn has not signed anyone for next season as yet.

FILL IN LAY-OFF WEEK

The "Joy Riders" have filled in their lay-off next week, at Stroudsburg, Pa., Monday, Shenandoah, Pa., Tuesday and Wednesday, Reading Thursday and Trenton Friday and Saturday.

Burlesque News Continued on Pages 25 and 27

COLUMBIA SHOW, THIS WEEK PROVIDES GOOD ENTERTAINMENT

The "Million Dollar Dolls," featuring Joe Freed, at the Columbia this week, is a delightful entertainment. The book, called "The Little Elephant," was written by A. Douglas Leavett. Jack Strouse is responsible for the lyrics and Ray Midgley has staged some clever numbers. It's one of the best "Million Dollar Dolls" we have seen, having a well balanced cast and pretty chorus of girls, who have been costumed in a harmonious blending of brilliant colors, that look pleasing to the eye.

Freed is playing his first engagement at the Columbia, and he, like others who were on the American Circuit last season, has made good on the Columbia. He is doing his eccentric Dutch and was very amusing Monday afternoon. His clothes are neat, he is a capable comic, is fast, plays musical instruments and can dance. He is also a hard worker. He is a success.

Al Tyler is working opposite Freed, doing a tramp. He is using a light make-up and tight-fitting clothes. He does his work neatly and cleverly. These boys do good team work.

Ben Drohan makes a neat straight man and plays his part well. Harry Feutell is in a number of scenes and does well. He is also a good dancer.

Al Marda is doing bits and handles himself all right.

Mildred Cecil is the prima donna and is new to us. She has a voice of unusual clarity of tone and renders her numbers successfully. She also dances with grace and skill. Miss Cecil is an attractive young lady, with a very pleasing personality that can be felt over the footlights. Her wardrobe is elaborate.

Little Irene Meara, an irresistible bunch of nerves, is the soubrette. She is a dancing and singing soubrette who can't keep still and leaped right into favor on her entrance. To her, evidently, the spice of life is fun. She was very successful in all she did. Her dresses are very pretty.

Marty Dupree is another new lady to the Columbia audiences, and acquitted herself very nicely. She is sprightly and entertaining, can put a number over, dances, does splits, cartwheels and turnovers. She is a pleasing looking young person who will bear watching.

The "auction" scene started the comedy part of the show. All the principals and the chorus girls, then offered a fine comedy Freed and Tyler worked the scene up to a good comedy bit.

Freed and Tyler, assisted by several of the chorus girls, then offered a fine comedy scene in one. The "shoplifting" bit was amusing as Freed and Tyler, with several girls, worked it up.

Tyler went big in his talking and singing specialty. His material is good and he knows how to put it over.

The last scene in the first part, called the "High Cost of Living," showed the chorus girls and principal women in dazzling costumes and beautiful designs. The comedians injected enough comedy here to make it pleasing.

Freed, in his musical specialty, in which he played the accordion, a whistle attached to a long rubber hose, and a mouth organ, was a big success. He was assisted by Tyler and Miss Meara.

Fentell and Miss Cecil, in a dancing and singing specialty, more than pleased. They offered a ballroom dance and did it very gracefully. The singing part of the act easily caught on.

The "Million Dollar Dolls" is a fine scenic production, has tuneful music, good material and is most amusing. The show has been staged with care and is well carried out. SID.

SENT TO HOSPITAL

KINGS PARK, L. I., Nov. 11.—Whitey McCarthy is under observation at the hospital here. He was committed by the court on complaint of his wife.

McCarthy has been a stage hand at the Gayety, Brooklyn, where he had been the past twelve years. He has worked under Louie Kreigg, manager of the house, for the past twenty-four years.

LOUISE SOTHERN OUT

Louise Sothern, prima donna of "Town Scandals," was taken ill on Tuesday at the Columbia with an attack of the grippe. She is still confined to her hotel. Corine Wilson, a member of the chorus, who has been understudying her, is playing Miss Sothern's part.

WHO PAGED ROSE GERRARD?

The young lady who tried to locate Rose Gerrard in Jersey City can secure her address from THE CLIPPER.

NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, NOVEMBER 17, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg. Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ON PRODUCING OPERA

Considering the disastrous finish of some recent operatic ventures, it is our impulse to exclaim, as would the hired man in George M. Cohan's diverting play, "The Tavern": "Who's doin' all this producin'!"

Several weeks ago a company in Philadelphia failed to give a second performance, with an avid throng of music lovers sitting expectantly in all parts of the house waiting for the curtain to rise. Two weeks ago, at the Lexington, another operatic venture went "blooey" and another audience was left stranded in the theatre.

All of which comes under the heading of producing grand opera. And it goes on merrily, or tragically, whichever way one looks at such things, year in and year out. Almost every opera troupe, with the exception of the Chicago and Metropolitan companies, which has operated in this country has, unless we are greatly mistaken, hit the rocks.

But it's about time that we began casting a few rocks or something at these would-be impresarios who organize these ultimately unsuccessful troupes. Maybe it would be borne in upon their hairy craniums that it's about time they left the presentation of grand opera to more responsible persons.

The lure of producing popular-priced grand opera is great. For it requires very little financial responsibility to organize a grand opera troupe. Thousands of musical students there are who are willing to appear in almost any sort of grand opera company, just so long as they get an opportunity to air their voices in public. Not to mention those that have made their "debut" at some time or other, but have worked very infrequently since.

Thus they, the artists, are seeking the impresarios and offering themselves at almost any price. And the impresarios, those so-called ones that have nothing to lose but their tempers and sleep, just go ahead and hire everything from the artists to the scores and, when they have finished paying small deposits on the things they need for the production, hire a theatre after the same fashion.

Then, sometimes, they give a performance. But there comes a time when "Aida" has to be produced; "Aida," the stumbling block of the near-impresarios. And what happens? Well, as the result of the necessity of hiring more people and musicians than the ordinary opera requires, the funds of the would-be impresario wax exceptionally low and—"No performance tonight" is the rule rather than the exception.

It's an unhealthy condition that permits of such irresponsible operatic enterprises and the sooner it is stamped out, the better it will be for the unfortunate public that pays its good money and for the artists whose fond dreams, among other things, are shattered.

DEFLATION IN THE THEATRE
(Reprinted from the N. Y. Times)

In the theatre, as elsewhere, business men have long been aware that a reaction was due from the boom times of recent seasons and have prepared for it. Those who are wise will welcome it. Too many playhouses have been built, too many productions launched. Competition has been on a basis unfortunate for both the art and the business of the theatre. When there is a reasonable certainty that mediocrity will flourish side by side with experience, the tendency is toward mediocrity. And when standards are lowered the more regular and discerning element in the public is alienated. From now on there will be a resolute tightening of belts and a salutary training down in the competitive struggle.

For the public the gain is unalloyed. A death blow has been struck to the monstrosity of charging $3.50 for tickets to dramatic productions—a practice which, curiously enough, was begun by a production of Shakespeare. If the rule of sanity prevails there will be an abatement also in the price of tickets for musical comedy. In a word, the question is no longer where one can get in, but what one really wants to see. The mere killing of time in the theatre has become far too expensive. Henceforth the burden of proof will be shifted; an "attraction" will have to attract, an "amusement" will have to amuse. Even prohibition has lost its power to drive men into the theatre—any theatre.

The most serious element in the situation, from the commercial point of view, is what is called "the road." Press agents who have filled magazines and local newspapers with photographs of actors in New York productions, accompanied by descriptions of their individual performances, have been the victims of too much zeal. They have taught road audiences to recognize the difference between what is billed as "the original Broadway production" and what the production actually was on Broadway. The fact is that here, as in London, the most competent supporting actors refuse to travel. Of late, productions on tour have encountered an additional difficulty in the wartime cost of transportation. Without receipts that would once have been thought extraordinary, touring is no longer profitable. For the present the road public has transferred its allegiance to motion pictures. With time the situation will undoubtedly correct itself. The appeal of the spoken drama and of the actor who is present in person is too moving and powerful to remain permanently in eclipse.

On the road, as in New York, the urgent need is for quality as opposed to quantity production. We shall have fewer "shows" and more reputations solidly grounded.

Answers to Queries

H. B.—The Duvall Sisters are in separate shows. Write them in care of the CLIPPER and the latter will be advertised.

T. H. G.—In the game of poker, no suit takes preference over another. Both hands are, therefore, of the same value.

T. G. H.—Arthur Klein at one time played in vaudeville. He made his debut in 1899 with the Irene Mackey trio and later was engaged by Joe Hart for one of the boy roles in "Foxy Grandpa."

H. G.—The late Clifton Crawford was a Scotchman, born in Edinburgh, of theatrical parentage. He was about fifty years of age when he died.

T. G. H.—The Park Square Coliseum, in Boston, was burned on January 17, 1900.

M. R. A.—Henry Dixey starred in "Mary Jane's Pa."

T. M. A.—Papinta, the dancer, has been dead for a number of years. Her name in private life was Carrie Holpin.

G. H. A.—Tony Pastor died on August 26, 1908. The theatre bearing his name was opened in East Fourteenth street, New York, in 1881. It was destroyed by fire in '88 and was rebuilt and for years gave variety shows. These were given up early in 1908 and pictures took over the house. Many of the big vaudeville stars appeared at this house.

T. V.—Hyman Meyer has been in vaudeville for many years.

Y. D. H.—Amelia Bingham appeared in vaudeville on several occasions. Under the management of William Morris she presented "The Big Scenes of Great Plays."

T. H. G.—The last performance in Niblo's Garden was given on Saturday night, March 23, 1895. The building was demolished shortly afterward.

N. H.—Harry Jolson is a brother of Al. Jolson. He is now in vaudeville.

M. H. G.—John Luther Long wrote "Kassa." Mrs. Leslie Carter starred in it.

M. T. K.—Louise Gunning, now in vaudeville, made her debut as a star in 1908 in Pixley and Luder's operetta, "Marcella."

T. K. H.—Frederick Robinson created the title role in "Jim, the Penman," which opened in New York in 1887.

T. H. G.—Fanny Ward starred in "The New Lady Bantock." It was first produced in America at Rand's Opera House, Troy, on January 1, 1909.

C. T. M.—Alessandro Salvini, son of Tomaso, made his American debut at the Union Square Theatre, New York, in "Article 47," on February 23rd, 1882.

B. G. G.—Gus Williams produced "One of the Finest" at the Fourteenth Street Theatre, New York, on June 19th, 1882.

T. V. G.—Salmi Morse attempted to produce "The Passion Play" in the United States. He engaged a company and gave a dress rehearsal on February 16th, 1883, but was prevented from giving a presentation of the play by a court injunction.

T. H.—Booth's Theatre, New York, was closed after the April 30th, 1883, performance.

M. H. G.—The Windsor Theatre, on the Bowery, was destroyed by fire on November 30th, 1883.

T. H. G.—Alan Brooke's play "Because of Helen," was originally a vaudeville sketch called "Dollars and Sense." A play of the same name was presented at Daly's Theatre in 1883.

T. R. A.—"Pinafore" was first presented in America at the Boston Museum October 25th, 1878. Its first New York presentation was at the Standard Theatre January 15th, 1879.

T. H. G.—Madison Square Garden, New York, formerly Gilmore's Garden, was opened on May 31st, 1879.

M. H. G.—Bull fights have been seen in New York. There is a record of one staged at One Hundred and Sixteenth Street and Sixth Avenue on July 31st, 1880.

M. G. H.—Paul Dresser wrote "My Gal Sal" also "The Blue and the Grey," "On the Banks of the Wabash," "There Is No North or South To-day," "Just Tell Them That You Saw Me" and a score of other big song hits. Theodore Dresser, the novelist, is his brother. Louise Dresser is no relation of the late writer.

T. H. A.—"My Sweetheart" was first produced in Hornellsville, New York, on August 27th, 1881.

Rialto Rattles

ALLEN WANTS TO KNOW

Allen Spencer Tenney wants to know if actors who join the "down and out club" become members "automatically" of the Never Works. That joke "auto" go.

ANSWER TO A CORRESPONDENT

We don't know where the Lights go when they go out. Maybe they go to the Friars to have some Lamb stew. This sounds like a club sandwich. You have to be well bred in order to get the meat of the story.

WILL WE EVER SEE

Pat Rooney doing an imitation of Eddie Leonard?

Eddie Leonard giving an impression of Ben Welch?

Lillian Shaw doing a classical dance a la St. Dennis?

The Creole Fashion Plate giving an imitation of Pat Rooney?

TO THE CHORUS GIRL

You're the butt of ridicule and countless joke,
You're painted as the queen of old Broadway
While the truth of things is, that you're really broke,
And lucky if you get one meal a day.
True enough, some sister, luckier, perhaps,
Who is schooled in life's sophistries, knows,
How to get expensive clothes and fancy wraps
While you're content to wear made over clothes.
My song is not of Broadway's favored beauties,
Of the Follies, Gaieties or Garden show,
Of the painted, dimpled, spoiled and petted cuties,
They've been lauded well enough, Lord only knows.
There's a girl who's standing way back in the line
Of the chorus, in this farce of things called life,
And the array of principals and folks fine,
Whom she supports know nothing of the strife,
The struggle, tooth and nail, for her existence
That she goes through, nor yet the sorrow or the pain,
That she's suffered traversing the stage's distance
And struggling back into the limelight once again,
To her, no one will offer costly flowers,
Apparel, jewels, sweets, or lovely things,
No wining, dining, or joys to wile the hours,
No poet inspired to her beauty sings.
And yet, she lives and breathes the same as I do,
And suffers, and only smiles when things go wrong.
And says, "Soon shines the sun, the darkest, dreariest cloud through,"
And that's the subject and the moral of my song.

TWENTY-FIVE YEARS AGO

Nellie Dunbar was with "Delmonico's at 6."

"Wang" was playing at the Baldwin Theatre, San Francisco.

Joseph Jefferson was presented with a loving cup by members of the profession at the Garden Theatre, New York.

J. Bernard Dyllyn played the Olympic and Hopkins Theatres on Sunday, singing twenty songs at the four performances.

John T. Sullivan, Wm. Bonelli, Boyd Putnam, Grace Henderson, Adelaide Cushman and Emily Rigl appeared in the cast of "In Sight of St. Paul's."

Henry Irving presented "King Arthur" at Abbey's Theatre, New York.

"Honour" was presented at the Standard, New York, with Frederick DeBellevelle, F. F Mackaye, Geo. F. Nash, Vincent Serrano, Russell Bassett, Fanny D. Rouse and Ellen Burg among those in the cast.

Mrs. D. P. Bowers died at Washington, D. C.

MELODY LANE

MUSIC MEN CONSIDERING NEW PRICE SCALE FOR SONGS

With No Hope of Readjustment of Woolworth Trouble Music Men Are Looking About for New Retail Outlet—Regular Dealers Now Making 100 Per Cent Profit

Music men have almost without exception arrived at the conclusion that all hope of any price adjustment in so far as the Woolworth syndicate is concerned is gone and are considering some price adjustment in regard to rates whereby music can again be sold in something like the old-time quantities.

The ten cent retail price is a thing of the past and will doubtless never return unless the paper and printing conditions change greatly. While there has been a decided drop in most articles of merchandise, there has been none in so far as paper is concerned and printing rates are still as high as ever. These two items alone are sufficient to take music out of the ten cent merchandise class.

This has been accomplished with the result that today a popular song which in the old days sold at a dime now brings thirty-five or forty cents per copy. This advance in price is large, in fact so large that it doubtless has had a decided effect upon music sales. This big advance, however, cannot be charged to the publisher, who is charging from sixteen to twenty cents per copy and the regular dealer is getting nearly one hundred per cent profit on the songs he is handling. This is a big profit, too large in fact, but the dealers who long have been hurt by the competition of the ten cent stores have at last found themselves in the position of being able to get a big return on their music counter investment and are taking full advantage of the fact.

There is no doubt that thirty-five or forty cents is too much to expect the public to pay for a strictly popular number, but at present there is no medium price.

The publishers fully realize the conditions and are on all sides looking about for some means of relief. The dealer is standing pat and in this he is occupying something of the same position as the Woolworths, who have steadfastly in spite of all conditions refused to raise the retail price above the old ten cent rate.

Among the music men there is a difference of opinion regarding the rate at which the popular publications should be retailed. While they are unanimous in agreeing that the thirty and thirty-five cent rate is too high, it is difficult to determine at just what price it should be sold. Should a fifteen cent price be decided upon there is a danger that one of the big syndicates might load up on the hits and sell them at ten cents, taking the loss in the hope that it might be made up working off a lot of music which had been bought at a low rate.

This would throw the business into another turmoil, which the publishers are anxious to avoid, but the fact that there should be a retail price below that which prevails at present is apparent.

GOETTING SCHEDULES FILED

The application made recently to Surrogate James A. Foley for letters of administration on the estate of A. H. Goetting within the jurisdiction of New York, revealed the fact that the Springfield music man who died on October 3, operated far more extensively with local music publishers than was supposed.

The application was made by John P. Thacher of 135 Broadway and according to the petition Goetting left an estate here consisting of $1,300 in cash and $40,000 in stock of the Enterprise Music Supply Co. He also left eighty-five creditors whom he owed the sum of $186,420.

The principal creditors according to the petition are the big music publishers, whom he owed amounts ranging from $6,780 up to $17,762. The Hudson Trust Co. is listed as a creditor for $9,000 and the Mutual Bank, $35,000. While the Emerson Phonograph Co. is down for $6,264.

Mr. Goetting died at his home in Springfield leaving his entire estate to his widow, Mary D. Goetting. Letters of administration were granted her in Hampden County, Mass., and she has filed a bond of $400,000.

Goetting left an estate which has been estimated amounts to over $1,250,000.

HYMN WRITER LEFT FORTUNE

According to the will of Mrs. Ellen M. Huntington Gates, widow of Edwin Isaac Gates and a sister of the late Collis P. Huntington, filed last week, Mrs. Gates, a noted hymn writer, left an estate amounting to more than $200,000, of which $125,000 went to a daughter, Helen, who is the wife of H. Granville Barker, English actor and playwright.

"GRIEVING" A BIG JOLSON HIT

In "Grieving" the new Joe Gibson, Joe Ribaud, Joe Gold and Sam Coslow song, Al Jolson is said to have one of the biggest song hits of his career. Leo Feist publishes the number.

TED GARTON ASSIGNS

Cedric H. Garton, the song-writer and music publisher of Boston, who has been doing business under the name of the Ted Garton Music Co. and the Eastern Music Company, has executed an assigned to Edward M. Dangel of all his property in trust for the benefit of his creditors.

Garton is best known as a writer, having a number of good songs to his credit and a number of months ago started to publish on his own account.

The slump in the music business is given as the reason for his assignment.

WOODWARD WITH SKIDMORE

Matthew Woodward, who for ten years translated and adapted the lyrics of foreign operettas for Sam and Lee Shubert, Inc., (notably "The Kiss Waltz," "Girl From Brazil" and "Alone at Last") and during the war served the government by working in six languages for the Mail Censorship Bureau, has recently been put in charge of the Skidmore Music Co., in the Gaiety Theatre Building.

MUSIC MEN HOLD DINNER

A big beefsteak dinner was given at Healy's on Tuesday night by the Greater New York Music Publishers' and Dealers' Association.

The largest attendance in the history of the association was registered.

BROAKER-CONN CO. MOVE

The Broaker-Conn Co., one of the recently formed music publishing companies, has moved into new offices in the 45th Exchange Building. Miss Ethel Broaker, head of the firm, was formerly with G. Schirmer.

MURIEL POLLAK WRITES SHOW

Muriel Pollak, with the Rythmodic Co., has written the score of a new musical show which is scheduled for an early production.

SONGWRITERS ORGANIZING

A general meeting of songwriters was held at Keene's Chop House on last (Tuesday) evening for the purpose of forming a protective association which will probably be affiliated with either the Musician's Union or the Actor's Equity Association.

A preliminary meeting held the week previous was responsible for a general call sent out by Raymond Hubbell, the composer, and practically every songwriter in and around New York attended.

The slump in popular sheet music sales during the past eight months and the resulting decrease in royalty statements had much to do with the decision of the writers to organize.

A score or more of demands to be made to the publishers were discussed, among them being a new standard form of contract, a new mechanical instrument royalty rate, and the elimination of many pracices which the writers claim are injurious to their profession.

One of these, which the writers are complaining most about is a demand which they say is beinug made by professional and other department managers of some of the houses. That is that the writers of a song split their royalty with some writer usually a member of the house staff who contributed practically nothing to the song placed for publication.

This practice, they state, has become so common that it is almost impossible to place a number without making a royalty split with some one.

Geoffrey O'Hara, the songwriter and former army song leader, is prominent in the organization of the new association.

"DARDANELLA" PIRATE FINED

William C. Hodges, of Los Angeles, who was arrested recently charged with having reprinted and sold thousands of copies of the Fred Fisher song hit "Dardanella," pleaded guilty to the charge last week and was fined $100.

Hodges, according to the charges preferred against him, printed 17,000 copies of the song, which he sold to dealers on the western coast for ten cents per copy. He photographed the original edition of the song, made plates and printed the copies, which he afterward sold.

Hodges is but one of the music pirates which profited on the big success of the "Dardanella," as there has been found no less than three spurious editions of the hit.

EX-MUSIC MAN HELD

Victor Kremer, for years a well known music publisher with offices in Chicago, now engaged in the motion picture business, was arraigned before Magistrate Levinne last week charged with grand larceny. Jacob Shenfeld, a former business associate of Kremer's, made the charge, alleging that Kremer had taken a check for $6,800 made out to the Victor Kremer Feature Film Co. and deposited it to his own account.

Kremer is president of the Victor Kremer Film Features Inc. and is said to have made considerable money in the picture business.

JOE. GOODWIN STARTS

Joe. Goodwin, formerly professional manager of the Shapiro, Bernstein Company, has started in the music publishing business and has opened offices at No. 165 West 47 street, sharing a portion of the George Freidman floor at that address.

Friedman is to be the selling agent of all the Goodwin publications, the first one of which is called "Oh! Boy."

FIELDS TO DO A SINGLE

Arthur Fields, the songwriting phonograph singer, who for a time worked in the Kaufman Brothers vaudeville act, is getting a new single ready and will be seen in the local houses within the next week or two.

WANT GRIEG RAGTIME SUPPRESSED

Norwegian music lovers have arisen to protest over the fact that three Americans have adapted Grieg's famous "Peer Gynt Suite" to ragtime and that phonograph records of the music are being made. According to a Norwegian correspondent in a London newspaper, the writers have not spared a single movement of the suite and "Morning Voices," "Anitra's Dance" and "Asa's Death" have been put into syncopated form. So deep is the feeling in Norway, the writer says, that a memorial protesting against the affront to the great composer, signed by representatives of Norwegian culture, has been forwarded to Washington in the hope that the authorities may put a stop to what they term "a gratuitous desecration of genius."

MUSIC PIRATES ACTIVE

South American music pirates, who without regard for the legal rights of United States publishers, have been reprinting practically all of the big song hits are more active than ever.

The copies which have been reprinted in South America are not only sold in that country but have been shipped to the United States as well.

Among the spurious copies which have found their way into the United States are the songs "Dardanella," "The Vamp," "Oh!" "Castle of Dreams," from "Irene."

STERN GETS "PRETTY VIRGINIA"

Jos. W. Stern & Co. have secured the publication rights of the Ring-Hager song "Pretty Miss Virginia," a number over which there was considerable bidding by music publishers.

Pat Conway's band is featuring the number on its concert tour of the west and Ray Miller and His Black and White Melody Boys are scoring strongly with it.

NEW K. & B. SONG READY

Kendis and Brockman, who during the past two years have put over a row of song successes, the great majority of which after getting a start in popularity have been placed with other publishers, have a new one which will be released within the next few days.

It is called "Good as Gold," and was written by the James boys.

HARRIS TO START ON PICTURE

Work on the new Charles K. Harris motion picture will commence within the next few weeks. Mr. Harris returned from Chicago late last week where he spent several days in completing the financial arrangements for the commencement of active work in connection with his recently formed picture corporation.

IRISH SONG A HIT ON COAST

Harry Von Tilzer's new song "That Old Irish Mother of Mine" is a big hit on the Pacific Coast. Walsh and Rand, formerly of the vaudeville act of Walsh, Hume and Thomas, are featuring the number and have done much to popularize the number in the west.

FRED DAY SAILS TO-DAY

Fred Day, of the English music house of Francis, Day & Hunter, sailed today (Wednesday) for his home in London. Mr. Day, who has been spending several weeks in this country, has closed a number of important contracts with American music publishers.

MUSICIAN LEAVES $2,867.86

Robert W. Connor, a musician, founder and president of the Brooklyn Academy of Art, left an estate of $2,867.86 when he died intestate last January.

MARSHALL FOR VAUDEVILLE

Henry I. Marshall, the songwriter and pianist, is going into vaudeville in a new singing act with a girl partner.

Isabelle Moore has gone into "Broadway Brevities."

Vaughn de Leath has been engaged for the new Marie Cahill act.

Ely Sobel is again booking the Rialto Theatre at West New York.

Jack B. Wilson closed with Darrell's Novelty Minstrels last Sunday.

Valand Gamble is to do a new mathematical act with C. J. Hayden.

Ernie Young will have the next show to appear at the Marigold Gardens.

James A. McGrath and **Myrtle Bellaire** are to be married on November 18.

Ina Haywood has been added to the cast of "The Passing Show of 1920."

Tommy Burchill resigned from Marcus Loew's Chicago organization last week.

Mildred McLeod is understudy to **Ruth Findlay** in "The Prince and the Pauper."

Lew Leonard opened in a new singing and talking act on the Fox time this week.

Sybil Bennett is out of the Arthur Hunter Revue at Nankin Gardens, Newark.

Sybil Vane was too ill to report for work at the Jefferson a week ago Monday.

Izetta will follow her Sun Time tour with another over the Marcus Loew Circuit.

Trennell Tria replaced **Anna Belle** at the Harlem Opera House first half of last week.

Jeane Pelletreau is recovering from a major operation in the Misericordia Hospital.

Herbert Wilcox Mager and **Josephine Leonard** were married in this city last Friday.

Hazel Burns has been engaged to appear in Buckley and Sullivan's act, "Reckless Eve."

F. Gattenby Bell was appointed general stage manager for William Faversham last week.

William Jachimson is recuperating from an operation at the Burke Foundation, White Plains.

Max Marcin has formed a special company to tour Canada with his play "Three Live Ghosts."

Thomas Widdis and Company are having a new act written for them by Allen Spencer **Tenney**.

Glen Condon has been appointed adjutant of the S. Rankin Drew Post of the American Legion.

Malcolm Barrett and **John Leslie** have been engaged to support **Robert Warwick** in "The Spider."

Mary Young has agreed to produce "The Front of the House," a new play by Herbert Standing, Jr.

Henry E. Dixey lost his mother, Mrs. Mary Dixon Dunham, at her residence in Stamford last week.

Bert Lewis has joined "Hello People, Hello," now playing at the Winter Garden Restaurant, Chicago.

Gordon Walton is now manager of the cabaret department of the Unity Vaudeville Agency, Chicago.

Ely Sobel is booking the Cortland Theatre, North Bergen, with a new four-act show every day.

Bert Ragin has returned to his post as leader of the orchestra at the Casino Theatre, San Francisco.

ABOUT YOU! AND YOU!! AND YOU !!!

Marcelle Barnes, of "Broadway Brevities," was married last week to Samuel Smith, non-professional.

Mazette and Lewis, the dancing team, have been booked into Shanleys for the remainder of the season.

Mme. Violet Beeson will appear in vaudeville on December 13, with James Barrie's "Half an Hour."

Edna Spence, former film star, is now playing in vaudeville with **Vera Gordon** in the new act "Lullaby."

Joe Wilmot Niemeyer joined the cast of "Mary," now playing at the Knickerbocker Theatre, last week.

Arthur Hunter is to present a new revue at the Marlborough-Blenheim Hotel, Atlantic City, December 13.

William Wheeler, who charged Gladys Wheeler with desertion, was granted a divorce in Chicago last week.

Elizabeth Hanneford, sister of **"Poodles,"** and **Ernest Clarke**, of the Clarkonions, will be married on November 27.

Os-Ko-Mon has been booked for an eight-week engagement at the Winter Garden Restaurant, Chicago.

The **Aerial Shaws** sailed for Cuba last week to open there for a tour of Havana and the other principal cities.

Bee Palmer failed to open with her new act at Henderson's last week due to a delay in the arrival of costumes.

Jimmy Hussy is planning a new act which is to include some of the cast and scenes used in "Tattle Tales."

John Graham Ryan is being sued for divorce on statutory grounds, by Elizabeth Lawler Ryan, a non-professional.

Henrietta Savohoff, opera singer, arrived here last week on the Scandinavian-American steamship *Hellig Olav*.

Irene Fenwick will play opposite the younger **Shilderkraut** in "Pagans," Wilner and Romberg's latest production.

Ed Rice will present a new vaudeville review, in the near future, which will star **Nell Pennington**, a sister of **Ann**.

Irene Shirley, leading lady at the People's Theatre, Sacramento, suffered the loss of her mother on Nov. 5.

William H. Boyd left for Chicago last week to play the role of Adam in Comstock and Gest's "Adam and Eva."

Earl Fain, manager of Loew's Vendome, Nashville, was married to **Miss McBee**, a non-professional, on November 10.

Ted Snow, who has decided to do his booking independently, has opened offices in the Delaware Building, Chicago.

Edward Colebrook, last season with "Civilian Clothes" has been engaged for the Chicago Company of "The Bat."

Ferdinand Singhi, assistant to **Jule Delmar** in the Keith office, is to sail for the West Indies by order of his physician.

Bird Millman, long associated with the Ringling show, will not appear with that organization next season, it is reported.

Lester Lonergan has been engaged by William Harris, Jr., as general stage manager for all of the Harris productions.

Willie Pogany announces a private view of his cycle of mural paintings at the People's House on the night of Nov. 22.

Lord and Hicks have resigned as managers of the Playhouse, at Montpelier, Vt., Mitchell and Almon taking their places.

Mr. and Mrs. Coburn, heading the cast in "French Leave," will be guests of honor at the Pleiades Club next Sunday night.

Maurice Zelechower, who owns the Orpheum in Waukegan, Ill., is now managing the Strand Theatre, in Racine, Wis.

Harvey Green has dissolved partnership with Paul Allen and become manager of the Rialto Theatre, Stamford, Connecticut.

Lou Houseman has succeeded **J. J. Rosenthal** as manager of Wood's Theatre, Chicago, the latter having been his successor.

Louis Lurie will acquire control of the Curran Theatre, San Francisco, next August, when Somer Curran's lease expires.

Harry Snowden, box office man at the Eltinge Theatre, was married to **Elizabeth McKinnon**, of Asheville, N. C., on Armistice Day.

Trix Sisters have signed a contract to appear in Charles B. Cochran's new London revue to be produced by John Murray Anderson.

Max Marcin is working on a dramatization of Frederic Isham's novel, "The Whispering Man," in collaboration with the author.

Charles Hanson Towne has dedicated his novelization of "The Bad Man," now playing at the Comedy Theatre, to Holbrook Blinn.

Sylvia Jason has been added to the "Greenwich Village Follies of 1919," playing the part originally created by Bessie McCoy Davis.

Maria Zuckor, formerly associated with Famous Players, has joined the staff of Chamberlain Brown, Inc., to do special casting work.

Murray Lachman, of the personal staff of Charles Dillingham, was married to Stacia Claire McLoughlin, of Scranton, last Saturday.

Gertrude Hoffman is preparing to appear at the Palace within a few weeks with an entirely new act which she has been preparing.

Jules Jordan is to play the role created by George Sydney in "Welcome Stranger," in the Australian production of the play by Hugh Ward.

William Kent will leave the cast of "Pitter Patter," on Saturday to take the leading role in a new musical revue called "Here and There."

J. Forrest Thompson is back in Louisville rehearsing with the Elks' Minstrels after completing a tour through the West in his own revue.

Frank Gerbrach, in the office of Edgar MacGregor, left for Philadelphia early this week to become stage manager of "The Sweetheart Shop."

Samuel Jaffee, formerly with Jimmie Carson's "To Be or Not To *Be*" act, has been engaged by Arthur Hopkins for "Samson and Delila."

James Thornton, who was to open at Troy last week, was compelled to cancel that engagement as well as one in Albany on account of illness.

Helen Keller has refused the vaudeville route arranged for her by Harry Weber on account of the illness of Mrs. Ann Sullivan, her companion and teacher.

Stew Walters, formerly with the Jordan Show Print Company, has been appointed manager of the engagement department of the Unity Vaudeville Agency.

Frank M. Swan, press agent for the Gentry Brothers' Shows, will join the staff of the Galveston (Texas) Daily Tribune, when the circus closes next week.

Albert Bushe, manager of the Blue Bird Restaurant, Montreal, while in New York last week engaged Arthur Hunter's "Tip Top Revue" to open on December 15.

Edna Hibbard, of "The Bad Man" Company, and **Stuart Sage**, juvenile in "The Bat," were secretly married on October 23, it became known last week.

Robert Lincoln Stephenson, treasurer of the Morosco Theatre, inherited $5,891 last week, the greater part of the estate of his mother, who died in March, 1919.

Laura Walker, who will play opposite **Taylor Holmes** in "Ghosts Between," was quietly married to **Francis R. Mayer**, wealthy yachtsman, over six weeks ago.

Betty Dennison, of the **"Circus Girls,"** will not be able to rejoin the act for at least five weeks as the result of an operation for appendicitis she recently underwent.

Marcus Heiman, of the former Finn and Heiman circuit, has left for a trip around the world in order to recover from a nervous attack with which he was recently stricken.

Olive Osborne, who has been confined to her home for some time with heart trouble, will be able to make her appearance again with "The Midnight Frolic" in a few days.

Blanche Ring, who will make a flying trip to New York to attend the A.E.A. Ball on Nov. 20, will leave the following morning for the coast, where she will appear in vaudeville.

Lillian Graves LaRose, a sister of the manager of Proctor's Yonkers Theatre, made her debut in that house last week in a dancing act in which she is assisted by her daughter Elsie.

Elizabeth Kennedy, an eleven-year-old actress who has been playing numerous hospital and benefit dates, is confined to the People's Hospital, recuperating from an attack of appendicitis.

Emily Drange, former dancing partner of Jessie Reed in the "Follies," suffered minor injuries last week when a hydroplane in which she was starting for Boston, crashed to the ground.

E. Lyle Sweet, general director of the Comstock and Gest productions, is on his way to Calgary, where he will prepare "Chu Chin Chow" for its 'Frisco engagement, which begins December 6.

Paul Shroder, Chicago representative of the Consolidated Booking Offices of Kansas City, was compelled to return to his home last week as a result of a relapse which followed a recent illness.

John J. McNally, Jr., son of the playwright, who is connected with the Pat Woods booking offices, is the author of a playlet called "Any Home," which opened this week at the Bushwick Theatre.

Allen Spencer Tenney, vaudeville author, was vindicated this week by Henry Chesterfield of the N.V.A., of the charges preferred against him by Gotty and Taub, who claimed that he had an act and money belonging to them.

Eddie Cantor, James Barton, Savoy and Brennan, Cecil Cunningham, Sammy White, Farber Sisters, Dooley and Sales, Leo Verdi, Helen Trix and Josephine, and **Maryon Vadie and Company** appeared at the Century Theatre concert last Sunday.

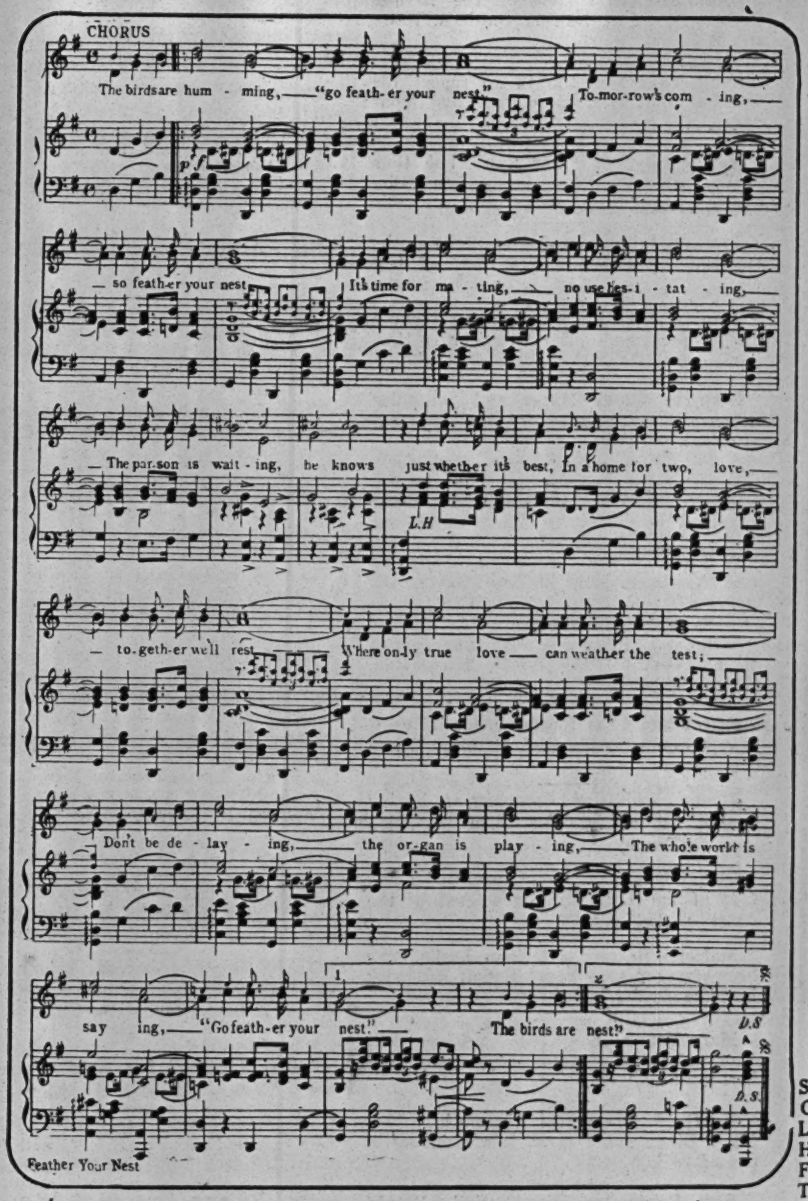
"Vic Lauria," juvenile comedian, is rehearsing a vaudeville act. The dancing routines are being arranged by Walter Baker and the material written by Ray V. Troy. Assisting Lauria are **Jean Molveaux**, the black-face comedian, and **Francis Williams** at the piano.

(*Continued on Page* 30)

FEIST HITS have feathered your nest in the past. Here's the biggest one we've ever handed you. IT'S A POSITIVE LANDSLIDE.

FEATHER YOUR NEST

by Kendis & Brockman and Howard Johnson

Feather your nest by singing "FEATHER YOUR NEST"

CHORUS
The birds are hum - ming, "go feath-er your nest." To-mor-row's com - ing,
so feath-er your nest. It's time for ma - ting, no use les-i - tat - ing,
The par-son is wait - ing, he knows just whether it's best, In a home for two, love,
L.H
to-geth-er well rest. Where on-ly true love can weather the test;
Don't be de - lay - ing, the or-gan is play - ing, The whole world is
say ing, "Go feath-er your nest." The birds are nest!"
D.S.
D.S.
Feather Your Nest

IT'S A FEIST HIT — *You can't go wrong!*

SING AND ORCHESTRA LEADERS THESE HITS READY FOR YOU GET THEM

KANSAS CITY Gayety Theatre Building TORONTO 193 Yonge Street	PHILADELPHIA Globe Theatre Building BOSTON 181 Tremont Street	**LEO FEIST, Inc.** 711 Seventh Ave. New York	CHICAGO Grand Opera House Building ST. LOUIS Calumet Building	MINNEAPOLIS 216 Pantages Building SAN FRANCISCO Pantages Theatre Building

3 Big Dance Tunes

A YOUNG MAN'S FANCY
FOX-TROT
by
Milton Ager

The Sensational Hit!
THE MUSIC-BOX Number
The most wonderful novelty of the year. Demanded everywhere by everybody.

HONOLULU EYES
WALTZ
by
Howard Johnson and Violinsky

The Delightful **WALTZ**
Enchanting in its rhythm
Proclaimed a Hit by the Dancing Public. Sung by a score of Vaudeville Headliners

ROSE of MY HEART
FOX-TROT
by
Neil Moret
Composer of "Peggy" "Mickey" "Hiawatha" Etc.

The Captivating **MELODY**
Charming in its simplicity

Featured by John Steel in Zeigfield's New Midnight Frolic Show.

ORCHESTRA, 13 PARTS & PIANO	25¢ Canada 35¢
FULL ORCHESTRA	40¢
" BAND	25¢
CANADA	35¢

LEO. FEIST, inc.,
FEIST BLD'G. 249 W 40"ST.
NEW YORK

CANADA-LEO. FEIST, LTD 193 YONGE ST TORONTO

1st PRIZE

2nd PRIZE

3rd PRIZE

4th PRIZE

5th PRIZE

BEGINNING MONDAY NOVEMBER 15, 1920

SPECIAL MEMBERSHIP CAMPAIGN

NATIONAL VAUDEVILLE ARTISTS, Inc.

229 W. 46th St., New York City

THE MEN ARE EXPECTED TO DO THEIR PART IN THIS CAMPAIGN

FOR THE WOMEN MEMBERS SECURING THE LARGEST NUMBER OF APPLICATIONS FIVE HANDSOME PRIZES WILL BE AWARDED

Each application must be accompanied by $15, covering initiation fee and six months' dues. It must bear the name of the person procuring it, as proposer, and be seconded by some other member in good standing. Each application, as soon as favorably voted upon, AUTOMATICALLY INSURES THE MEMBER FOR $1,000 WITHOUT EXTRA COST, and this in addition to the numerous other advantages and benefits of membership. Remember, YOU ARE HELPING YOUR FELLOW-ARTIST AND DOING HIM A FAVOR BY BRINGING HIM INTO THE ORGANIZATION. The prizes for the women members as depicted above are on display at the N. V. A. Club. In the event of a tie for any of the prizes offered, prizes identical in character with those herein offered will be given to each of those so tied. Secure application blanks, literature, etc., in any vaudeville theatre. SEND IN APPLICATIONS NOW! Contest lasts four weeks, ending December 15. Contest and campaign in charge of committee of 50 representative artists.

MR. MOTION PICTURE EXHIBITOR!

We Have Now Available 250 High Class Singing and Musical Acts Suitable for Your Programme—Why Not Give Your Patrons a Little Dessert with the Feature Picture? Write or Wire at Once—

MANHATTAN BOOKING EXCHANGE, INC.

ARTHUR KLEIN, General Booking Manager

Strand Theatre Building, Bway & 47th St.

Phone Bryant 8096 New York City

VIOLA MAY

With CHAS. KING'S

"LOVE LETTERS"

See Her at the ALHAMBRA THEATRE, THIS WEEK OFFERING HER ECCENTRIC, TOE, ACROBATIC, HIGH KICKING SPECIALTIES. ALSO HER WONDERFUL RUSSIAN STEPS ON THE TOES. FEATURING ALSO THE ORIGINAL VIOLA MAY STEP ON THE TABLE.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH'S VAUDEVILLE EX.

NEW YORK CITY.

Palace.—Three Bobs—Henry Lewis—Louise Gunning—A. C. Astor—Gus Edwards & Co.—Eddie Leonard & Co.

Riverside—Duffy & Mann—The Sharrocks—Ruby Norton—Anna Chandler—The Cansinos.

Colonial—McLellan & Carson—Not Yet, Marie—Fred Elliott—Creole Fashion Plate.

Alhambra—Mann Hunt Co.—Yvette Rugel—Maurice Burkhart—Nat Nazarro—Bob Hall.

Royal—Wilkens & Wilkens—Chas. L. Fletcher—A. & F. Stedman—Lee Children—Florence Roberts—James, Anderson & K—Yvette & Co.—Mr. & Mrs. Barry.

HAMILTON, N. Y.

Kranz & LaSalle—Duval & Symonds—Love Letters—O'Donnell & Blair—Jack Hughes Duo—Elinore & Williams.

JEFFERSON.

Laura Pierpont & Co.—Kramer & Boyle.

BROOKLYN.

Orpheum—Lambert & Ball—Baliot Trio—Fay Marbe—Dugan & Raymond—Leo Carrilo—Ernest Evans & Co.

Bushwick—Kharum—The Leightons—Arnold & Lambert—Hurio—Amrta—Rooney & Bent Revue—Patricola & Mason.

ALBANY.

Keith's.—Mantelle—Wanzer & Palmer—May Worth & Fam—McGrath & Deeds—Sarah Padden & Co.—LaRose & Elise.

BUFFALO.

Shea's.—Worden Bros.—Harry Holman & Co.—Chas. F. Semon—Howard's Ponies—Ford Sisters & Co.—Tighe & Leedum—Ruth Roye—Peck & McIntyre.

BALTIMORE.

Maryland.—Flying Mayos—Young & Wheeler—McWaters & Tyson—Reynolds Trio—Margaret Padula—Travers & Douglas—Geo. Jessels Revue—H. & A. Seymour.

BOSTON.

Keith's.—Bob & Tip—Emmett DeVoy & Co.—Brown & Weston—Big City Four—Hyams & McIntyre.

COLUMBUS.

Hippo.—Jack Osterman—Josie Heather & Co.—Raymond Bond & Co.—Margaret Young—The LeGrohs.

CLEVELAND.

Keith's.—Bradley & Ardine—Ida Mae Chadwick—Kara—Wm. Ebs & Co.—Paul Decker & Co.—Shelton Brooks—Marie Nordstrom.

CINCINNATI.

Keith's.—The Rials—Ryan & Ryan—Grace Nelson—Mary Marble & Co.—Herschel Henlere—Morris & Campbell.

DETROIT.

Temple.—Rekoma—Harry Breen—Kelly & Pollock—Leonore Kern—7 Honey Boys—Mme. Besson & Co.—Fradkin & Tell—Rene Roberts Revue.

DAYTON.

Keith's.—LaToys Models—Sheldon & Daly—Rome & Gaut—Bessie Remple & Co.—Chic Sale—Zomah—Chas. McGood & Co.

ERIE.

Colonial.—Trip to Hitland—Margaret Taylor.

GRAND RAPIDS.

Empress.—Nora Norrine & Co.—Indoor Sports—House of David Bay—Herbert Brooks—Van Cleve & Pete—Lorimer Hudson & Co.

HAMILTON.

Lyric.—Hazel Moran—Billy Glason—Patricola—Nash & O'Donnell—Val & E. Stanton—Lohse & Sterling.

INDIANAPOLIS.

Keith's.—The Vivians—Howard & Sadler—Janet of France—Brown & O'Donnell—Cunningham & Benn—Bothwell Brown & Co.—Margaret Taylor—Four Readings.

LOUISVILLE.

Mary Anderson.—Evans & Perez—Bert Fitzgibbon—Fern & Marie—Fink's Mules—Donovan & Lee—McConnell Sisters—Rajah.

LOWELL.

Keith's.—Karl Emmys Pets—Parker Bros.—Curry & Graham—Mel Klee—Fall of Eve—Boyce Combs—Jess & Dell—Kelly & Brown.

MONTREAL.

Princess.—Young & April—Kluting's Animals—Adams & Griffith—Jack Kennedy & Co.—Lydia Barry—Eva Shirley & Co.—Demarest & Collette.

OTTAWA.

Dominion.—Weeks & Baron—Walter Manthy & Co.—Mullen & Correlli—McIntosh & Maids—W. Fishter & Co.—Herbert's Dogs.

PITTSBURGH.

Davis.—Bensee & Baird—Tony—Schichtels Mann—Lorraine & Crawford—Ye Song Shoppe—Juliet.

PORTLAND.

Keith's.—Rudinoff—Carroll & Sturges—Gallettis Monks—Ed Morton—Alexandria—Jean Chase & Co.

PHILADELPHIA.

Keith's.—Lexey & O'Connor—Carrie Jacobs Bon—Tim & Kitty O'Meara—Martin & Moore—Long Tack Sam—Peters & Le Buff—Santry's Jazz Band—Harry Lester Mason—Gert Vanderbilt.

PROVIDENCE.

Keith's.—Cappell & Walsh—Harry J. Conley & Co.—Haunted Violin—Chas. Irwin—John B. Hymer & Co.—Cathedral Singers—Mary Haynes & Co.

ROCHESTER.

Temple—Coogan & Casey—Lucy Bruch—Clown Seal—Mason & Keeler—Bert Kinney—Neapolitan Duo—Guiran & Marguerite—8 Flying Blue Devils.

SYRACUSE.

Keith's.—Dave Roth—Jane & Moran—Basil Lynn & Co.—Stephens & Hollis—V. Suratt & Co.—Four Lamey Bros.

TORONTO.

Shea's.—Meredith & Snooze—Scanlon Dannis Bros.—Vera Sabina & Co.—Will Ward & Girls—Great Lester—Gibson & Connelli—Claudius & Scarlet—Koban Japs.

TOLEDO.

Keith's.—Margot & Francois—Mr. and Mrs. Norcross—Bud Snyder & Co.—Dolly Kay—Eddie Foyer—Little Cottage—Miller & Lyle.

WILMINGTON.

Garrick.—Irene Myers—Wilton Sisters—Reed & Blake—Hyams & Lockwood—Kafka & Stanley—Tom Linton & Girls.

E. HEMMENDINGER, Inc.
PLATINUM JEWELRY **DIAMONDS** REMOUNTING REMODELING
Tel. 871 John, 45 JOHN ST., New York City

WASHINGTON.

Keith's.—Aerial Valentines—Ben Smith—Sybil Vane—Armand Kalisz & Co.—Miller & Mack.

YOUNGSTOWN.

Hippodrome.—Bobby Gordone—Bartram & Saxton—Kinney & Corrine—LaFrance & Kennedy—Olga Petrova—Foster & Ray—John S. Blondy & Co.—Barnard & Townes.

ORPHEUM CIRCUIT

CHICAGO.

Palace.—Emma Haig & Co.—Bronson & Baldwin—Bevan & Flint—Four Ortons—Kirby, Quinn & Anger—Georgia Campbell—Ed E. Ford—Four Nightons.

State Lake—Stella Mayhew—Ruberville—Ned Norworth & Co.—Fixing the Furnace—Pilcer & Douglas—Joe Cook—Marie Gasper—Alexander Bros. & Eve—Roberts & Roberts.

Majestic—Frisco & McDermott—On Fifth Avenue—Hampton & Blake—Frank Hurst—Wilson & Larson—Roy La Pearl—Dupree & Dupree.

CALGARY.

Orpheum.—Barnes & Freeman—Ward & Dooley—Herbert Clifton—Ames & Winthrop—Bert & Lottie Walton—Edith Clasper & Boys—Pistel & Johnson.

DENVER.

Orpheum—Shellah Terry & Co.—Lord Chester & Co.—Rose & Moon—Tuck & Clare—Storey & Clark—Powers & Wallace—Chas. Henry's Pets.

DULUTH.

Orpheum.—Hackett & Delmar Revue—Gonne & Alberts—3 Regals—Nelson & Cronin—Ed Marshall—Four Aces—Fenton & Fields.

DES MOINES.

Orpheum.—Willa & H. Browne—Primrose Four—Frank Wilcox & Co.—Coley & Jaxon—Under the Apple Tree—Neal Abel—Werner Amoros Co.

KANSAS CITY.

Orpheum—Gordon & Day—Wm. Seabury & Co.—Morgan & Gates—Bobby Randall—Carlton & Balley—The Briant—J. Ros. Johnson Co.

LOS ANGELES.

Orpheum.—Flirtation—Frank & Milt Britton—McCormack & Wallace—De Kock Troupe—Emily Darrell—Joe Melvin—Musicland—Morgan & Kloter.

LINCOLN.

Orpheum.—Bits & Pieces—Dewey & Rogers—Wallace Clark & Co.—Three Bordons—Billy Shoen—Four Harmony Kings—Watiska & Understudy.

MILWAUKEE.

Palace.—Oliver & Olp—Stuart Barnes—Vokes & Don—Time & Tile—Perrone & Oliver—Arco Brothers.

Majestic.—Singer's Midgets—Lyons & Yosco—Toto—Ford & Cunningham—Geo. Rosener.

MINNEAPOLIS.

Orpheum.—Little Miss Vamp—Elsa Ruegger—Whitfield & Ireland—Swor Brothers—Teschow's Cats—Wm. Mandell & Co.—Langford & Fredricks.

MEMPHIS.

Orpheum.—Trixie Friganza—Geo. MacFarland—The Ushers—Albertina Rasch—Kennedy & Rooney—Dora Hilton—The Nagyfys.

NEW ORLEANS.

Orpheum.—Blossom Seeley—Kane & Herman—Lew Dockstader—Bertholdi's Birds.

OAKLAND.

Orpheum.—Barr Twins—Bert Baker & Co.—Leipzig—Willie Hale & Bro.—Claud & Marion—Sabbott & Brooks—Guy Weadick—Royal Gascoignes.

OMAHA.

Orpheum.—Elly—Adler & Dunbar—Roy Conley—McFarland Sisters—La Graciosa—La Bernicia—Breath of Spring—Jimmy Lucas & Co.

PORTLAND.

Orpheum.—Billy Gaxton—McCormack & Irving—Murphy & White—Cameron Sisters—Hubert Dyer & Partner—Chas. Wilson.

SALT LAKE CITY.

Orpheum.—Harry Fox & Co.—Imhof, Conn & Corinne—Mullen & Francis—Herman & Shirley—Reed & Tucker—Jas. & Etta Mitchell.

SACRAMENTO AND FRESNO.

Orpheum.—Varieties of 1920—Bobbe & Nelson—Leon Varvara—Glenn & Jenkins—$5,000 a Year—Keliam & O'Dare—Lord & Fuller.

SAN FRANCISCO.

Orpheum.—Kitty Gordon—Jack Wilson—3 Weber Girls—Rae E. Ball & Bro.—Hunting & Francis—Dotson—J. & N. Olms—Spirit of Mardi Gras.

SIOUX CITY.

Orpheum.—Asaki & Taki—Sidney Phillips—"Follow On"—Joe Towle—Wm. Brack & Co.—Belle Montrose—Stanley & Birnes—Welch, Mealy & Montrose.

ST. PAUL.

Orpheum.—The Love Shop—Chas. Kenna—Lake & Harper—Cahill & Romaine—Challen & Keke—Lucy Gillette—Jack Trainor & Co.

SEATTLE.

Orpheum.—Mme. Doree's Operatic—Dale & Burch—Two Jesters—Magic Glasses—Laurel Lee—Garcinetti Bros.

ST. LOUIS.

Orpheum.—Joe Laurie—Geo. Kelly & Co.—Kenny & Hollis—Dave Harris—Sylvia Loyal—Dainty Marie—Frances Pritchard.

Rialto—Flashes—Billy McDermott—Miniature Revue—Mrs. Wellington's Surprise—Adams & Barnett—Silver Fountain.

VANCOUVER.

Orpheum.—Victor Moore & Co.—Hello Husband—Dancing Kennedys—Gosler & Busby—Petty Reat & Bro.—Olson & Johnson—Jack La Vier.

WINNIPEG.

Orpheum.—Owen McGiveney—Price & Bernie—Oscar Lorraine—Roy & Arthur—Anger & Packer—Lillian's Dogs.

F. F. PROCTOR
Week of Nov. 15

NEW YORK CITY

81st St.—Lambert & Bell—Lightners—Touch in Time—Archer & Belford—El Cota—"Not Yet, Marie."

Broadway—Krans & LaSalle—Gene Granese—Amorous & Keanette—Siamond & Brennen—Craig & Holtsworth—Will Crutchfield.

Regent (First Half)—McLellan & Carson—Rooney & Bent—Reiss & Ward—Sophie Kasmir—H. L. Mason—Camille Trio. (Last Half)—Lillian LaRose & Elsie.

Coliseum (First Half)—Mel Klee—Al and Fannie Steadman—Anderson & Yvel—Corinne Tilton—Aery & Aery—Emma Stevens—Pedestrianism. (Last Half)—Dennis Sisters—Innis Bros.—Rice & Ward—Gus Edwards Revue.

5th Ave. (First Half)—Madge Martland—3 Roches—Saxton & Farrell—Santley & Norton—Lormer Girls Co.—Clayton White Co.—Summertime—Bert Hanlon. (Last Half)—3 Belmonts—Christy & Bennette.

Harlem Opera House (First Half)—Arthur & Leah Bell—Barnes & Lorraine—Brown & Spencer—Sailor's Revye—The Geralds—Hazel Harrington. (Last Half)—Thornton & Holland—Sydney Shepard—Ben Bernie.

58th St. (First Half)—Yip Yip Yaphankers—Max Menagerie—Gordon & Vale—Rita Gould—Clinton & Harvey—Kermos. (Last Half)—Bennett Twins—Milt Collins—Travers & Harrison—J. & B. Gleason—Handicap—Every Vampire.

125th St. (First Half)—Beatrice Doane—3 Martells—Dave Thursby—Geo. Moore & Girls—Innis Bros.—Daly & Berlow. (Last Half)—Mel Klee—Hank Brown & Co.—Chappele & Walsh.

23d St. (First Half)—Gene Metcalf—Chas. Gill—Clark & Verdi—Ed Zola Duo—May Melville—Leonard & Willard—Geo. & May LeFevre. (Last Half)—Brown & Spencer—Cedric Lindsay—3 Martells—Hill & Ackerman—Hazel Harrington.

YONKERS

(First Half)—Bennett Twins—Milt Collins—Jarvis & Harrison—Song of Songs—Aerial Silverlakes—Turner & Grace. (Last Half)—Yip Yip Yaphankers—Rita Gould—Renard & West—Dancer & Green.

MT. VERNON

(First Half)—Nada Narraine—4 Stars—Trumelle Trio—Raymond & Rogers—Christy & Beete—Gus Edward Revue. (Last Half)—Mabel Sherman—Irving & J. Kaufman—Al & Fannie Steadman—Holliday & Willette—Geo. Moore & Girls.

BROOKLYN

Flatbush—Clark & Bergman—Cgaz. L. Fletcher—Tony & Norman—Chas. & M. Dunbar—J. & Irene Conway—Samaroff & Sanos.

Greenpoint (First Half)—3 Delmonts—Ben Smith—Harper & Blanks—Santos & Hayes Revue. (Last Half)—A. & L. Bell—Kartelli—Dave Thursby.

Prospect (First Half)—Irving & J. Kaufman—Mabel Sherman—Holliday & Willette—Hill & Ackerman. (Last Half)—Raymo & Rogers—Sanitos & Hayes.

CONEY ISLAND

Henderson's (First Half)—Uyeda Bros.—Jine Mills Co.—Wilkins & Wilkens—Ben Bernie—Step Lively. (Last Half)—A. Robbins—Mantell Co.

ALLENTOWN

(First Half)—Lockhart & Laddie—Bernard & Meyers—Denny & Barry—Lazar & Dale—Current of Fun. (Last Half)—Two Carlos—Pressler & Klass—Russ, Reddy & Co.—Mickman Bros.—Bert Earl & Girls.

ALTOONA

(First Half)—The Perettos—Thornton & Flynn—Nestor & Hayes—Oklahoma Four. (Last Half)—Mildred Harris Co.—Muller & Stanley—Luck of a Totem—Fisher & Gilmore—Chow-Ling-Hee Troupe.

ALBANY

(First Half)—3 Rianos—Sack Mallry—Bernivici Bros.—Peggy Brooks—His Taking Way. (Last Half)—Se lo—Flager & Mallia—McCart & Bradford—Leonard & Willard—Les Morchantes.

AUBURN

(First Half)—Louis & Freda Berkoff—Anthony & Mack—Jane Dilion Co.—El Cleve—Maxwell Five. (Last Half)—3 Rianos—Harry Antri—Mabel Burke Co.—Wanzer & Palmer—Step Lively.

AMSTERDAM

(First Half)—Dippy Dier Co.—Manning & Hall—Arthur Lloyd—4 Jacks and Queen. (Last Half)—Innis & Ryan—Pierce & Goff—My Soul Mate.

BRISTOL

Lazar & Fountaine—Nippon Duo—Elkins, Fay & Elkins—Arnold & Florence.

BINGHAMTON

(First Half)—Arthur Lloyd—Makever & Schenck—Meiand's Dogs—Byron & Stanley—Elsa Ryan & Co.—Eddie Richards—Bill Genevieva & Walte. (Last Half)—The Philmers—Hughes & Moore—Eddie Tanne Co.—Lester & Moore—Marie Russell.

CANTON

Robert & Robert—Peggy Vincent—Hands Up—Toonerville Tooters—Quixey Four—LaFrance Bros..

CHESTER.

(First Half)—Felix & Fisher—Haig & Lavere—Norton & Melnotte—Ross Wyse & Co.—Larry Harkins Co. (Last Half)—Volunteers—Williams & Welfus—Harry Lester Mason—White, Black & Useless.

CORTLAND.

Mack & Forest—Johnny Small—Marker & Schenck—Eddie Richards.

EASTON.

(First Half)—Two Carlos—Pressler & Klass—Russ Leddy Co.—Hickman Bro.—Bert Earl Girls. (Last Half)—Lockhart & Leddie—Bernard & Meyers—Denny & Barry—Lazar & Dale—Current of Fun.

ELMIRA.

(First Half)—Stanley & Lee—Shrine & Fitzsimmons—Johnny Small & Sis.—Nikko Trio. (Last Half)—When Dreams Come True.

GLOVERSVILLE.

(First Half)—Millard Bros.—Jim & Irene Marlyn—Bernard & Scarth—Hal Johnson Co. (Last Half)—Phil. Davis—Les Morchantes—Jennier Bros.—Drisko & Earl—Maire Dorr—Ferro & Coulter.

GLENS FALLS.

The Camerons—Corinne Arbuckle—Hal Johnson & Co.—Phil. Davis—Bernivichi Bros.

GREENVILLE.

Carpos Bros.—Lillian Galvert—Frank Sabine—Francis & Hume—Capt. Betts Seals.

GENEVA.

(First Half)—Drisko & Eal—Maire Dorr—Dalton & Craig. (Last Half)—Arthur & L. Wilson—Jack Marley—Merians Dogs.

HARRISBURG.

(First Half)—Waldo & Delroy—Muller & Stanley—Luck of a Totem—Fisher & Gilmore—Chow-Ling-Hee Troupe. (Last Half)—The Perettos—Thornton Flynn—Nestor & Haynes—Oklahoma Four.

HAZELTON.

(First Half)—Paulette & Ray—Anderson & Goines—Dunham & O'Malley. (Last Half)—Susan Thompkins—Leonard & Whitney—Norton & Melnotte—Lawrence Crane Co.

ITHACA.

Stanley & Lee—Shriner & Fitzsimmons—Joe Armstrong—Nikko Japs.

JERSEY CITY.

(First Half)—Kartelli—Hank Brown—Nattylie Lippard Co.—Hilda Spong—Stewart & Mercer—Chapelle & Walsh—Alexander & Mack. (Last Half)—Chas. Gil—Nada Norraine—Clark & Verdi—Athos & Reed—Trennell Trio—Geo. & May LaFevre.

JAMESTOWN.

(First Half)—Mack & Salle—Pielson & Wallace—Tony George Trio—Lee Art Sextet. (Last Half)—Maurice & Girlie—Jack Howard Trio—Brooks 4—Maxine Dancers.

PITTSBURGH.

Johnstown—Jim Doherty—Holt Harris & Winters—Toll Bridge—G. Kraham's Marionettes—Walman & Berry.

LANCASTER.

(First Half)—Marguerite & Alveres—Tom Mahoney—Van & Carrie Avery—The Volunteers. (Last Half)—Lamert Bros.—Yule & Richards—Wilkens & Wilkens—Travers Douglas Co.

McKEESPORT.

(First Half)—Judson Cole—Marr & Duyee Girls—Lang & Long—Russell & Hayes—Bert Melrose. (Last Half)—Sing Hi—Jerge & Hamilton—Burke, Walsh & Nana—Leonard & Perray—Mary Kurty & Co.

MIDDLETOWN.

Gordini—Anetta & Rose—Piquo & Fellows.

MORRISTOWN.

Jack McAlup—What Love Will Do—George Santley & Sis.—Art Smith—Piccolo Midgets.

MONTREAL.

Haunted Violin—Herbert's Dogs—Roode & Francis.

NEW LONDON.

(First Half)—Cordini—Edler & Sisters—Elkins, Fah & Elkins—Gedrig Lindsey—Shelvey Boys. (Last Half)—Murphy & Lang—Natural Voice—Helen Primrose.

NEW BRITAIN.

(First Half)—Cello—Murphy & Lang—McBride, Galette & Silly—The LaVars. (Last Half)—Burnetta & Lesterio—Weber, Taylor & Hicks—Arthur Whitelaw.

NORTH ADAMS.

(First Half)—Azalea Fountaine—Nippon Duo—Happy Moments—Jack McDermott—Capt. Betts Seals. (Last Half)—Edler & Steers—Sampson & Douglas—Roder & Dean.

NEWARK.

Barnes De Hulluh—Lee C. Hildreon—Vender & Meehan—Ashi Troupe—Fenwick Girls—Fred V. Bower Revue—6 Imps and Girl—McKay & Ardini—Ruby Norton.

NEW CASTLE.

(First Half)—Margaret & Taylor—Dale & Devoe—Marjorie Leach—Yachting—Combe & Nevins. (Last Half)—At the Turnpike—Russell & Hayes—Bert Stoddard—3 Ankers.

OLEAN.

(First Half)—Hughes & Moore—Jack Howard Trio—Brooks 4—Maurice & Girlie. (Last Half)—Mack & Salle—Pielen & Wallace—Lambs Mannikins—Tony George Trio.

PITTSBURGH.

Alfred Farrell—Wright & Anderson—Chas. DelVecchio & Co.—Shields & Ogle—Wilson & Kelly—Jim McWilliams—Jean & Valjean.

POUGHKEEPSIE.

Brown & Demont—Manning & Hall—4 Jacks and a Queen—Peggy Brooks—Bill Genieveve & Walte.

PASSAIC.

(First Half)—Morlen & Sex—Flage & Malia—McCarthy & Stenard—Arthur Whitelaw—Mantel Co. (Last Half)—Frank Hartley—Weiser & Reiser—Saxton & Farrell—Broadway Four—Louis & Mitchell.

PATERSON.

(First Half)—Sweeties—3 Kitamuras—Bernard & Garry—Arlies Trio—Ruth Haywood. (Last Half)—Bernard & Scarth—Boarding School Girls—Ben Smith—Gordon & Labell—Sully, Rogers & Sully.

PITTSFIELD.

(First Half)—Bentel Bros.—Lillian Galvert—Frank Sabine—Sampson & Douglas—Jennier Bros. (Last Half)—The Shelvey Boys—Arthur Lloyd—Chas. Mallard Co.—Monte & Lyons.

PAWTUCKET.

(First Half)—Jess & Dell—Ross Revue—Bordini & Bernard—Ashley & Dietrich. (Last Half)—Anger & Adelon—Marsh & Montgomery—Conley & Francis—Zamsted & Marion.

JOHNSTOWN.

Pittsburgh—McDonald Trio—McGreevy & Doyle—Winsor & Taylor—Tom Smith—Chas. Rogers & Co.

PHILADELPHIA.

Nixon (First Half)—Kimberly & Page—Makee Twins—Sissie & Blake—Walters & Walters—Pearl Regay. (Last Half)—Salon Singers—Gallettes Monks—Ross Wyse Trio.

Girard Ave. (First Half)—Lamert Bros.—Chas. Burns—4 Nortons—Tule & Richards—Wah Letka. (Last Half)—Vig. Hennings Co.—Grindel & Esther—Wah Letka.

Wm. Penn (First Half)—White, Black & Useless—Grindel & Esther—Salon Singers—Williams & Wolfus. (Last Half)—Felix & Fisher—Haig & Lavere—Van & Carrie Avery—Cantwell & Walker—Santley & Norton.

Grand St. (First Half)—Athos & Reed—Ricoio Midgets. (Last Half)—Max Novelty Managerie—

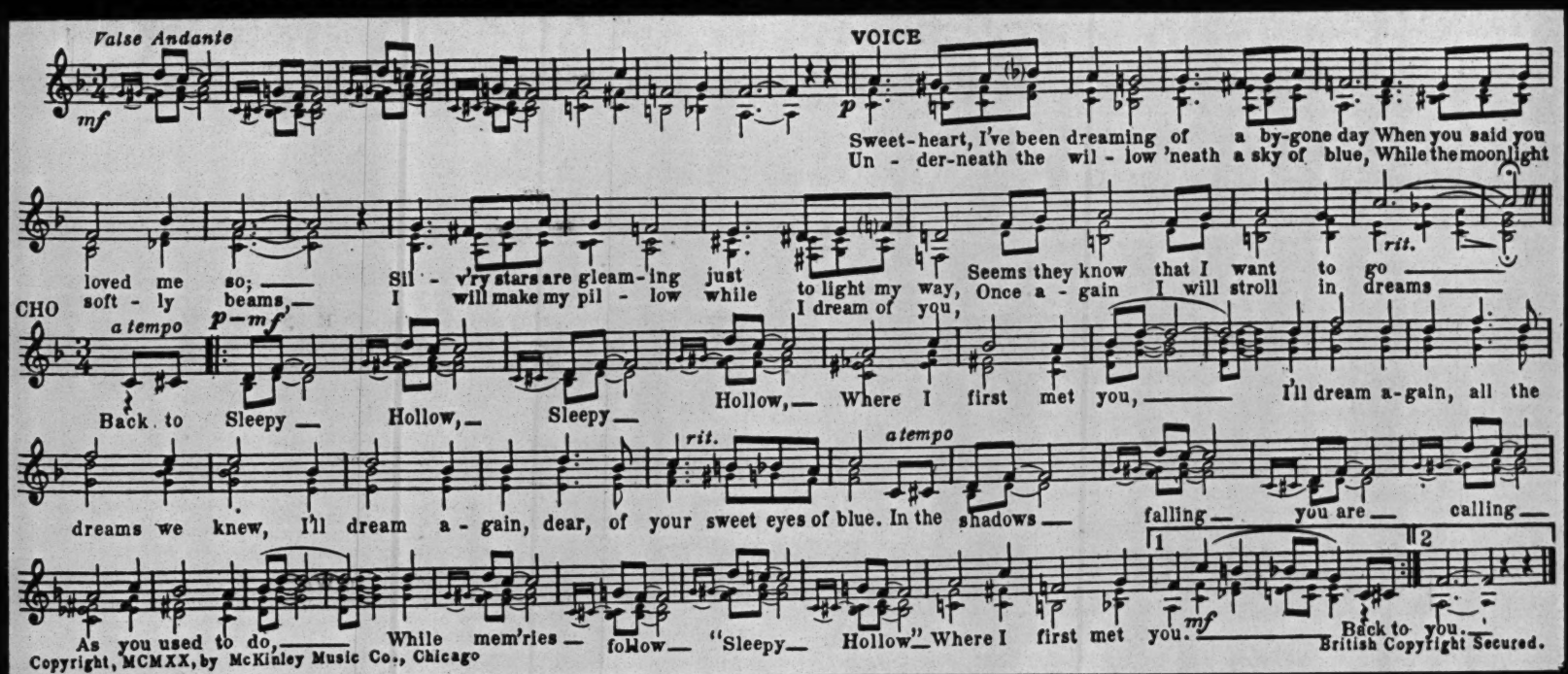
(*Continued on Page 23*)

O BOY! WHAT A HIT! NEW YORK ORCHESTRAS ARE EATING THIS UP! OVER NIGHT SENSATION!

SLEEPY HOLLOW

WHERE I FIRST MET YOU

WONDERFUL WALTZ—GREAT FOR SINGLES, DOUBLES, HARMONY, DUMB ACTS


Valse Andante
VOICE
Sweet-heart, I've been dreaming of a by-gone day When you said you
Un - der-neath the wil - low 'neath a sky of blue, While the moonlight
loved me so; Sil - v'ry stars are gleam-ing just Seems they know that I want to go
soft - ly beams, I will make my pil - low while to light my way, I dream of you, Once a - gain I will stroll in dreams
CHO
a tempo
Back to Sleepy Hollow, Sleepy Hollow, Where I first met you, I'll dream a-gain, all the
dreams we knew, I'll dream a - gain, dear, of your sweet eyes of blue. In the shadows falling you are calling
As you used to do, While mem'ries follow "Sleepy Hollow" Where I first met you. Back to you.

Copyright, MCMXX, by McKinley Music Co., Chicago
British Copyright Secured.

WE ALSO PUBLISH THE FOLLOWING SUCCESSES :—

PICKANINNY BLUES WALTZ LULLABY
DO YOU? FOX TROT NOVELTY
PLAY ME A DIXIE MELODY FOX-TROT
JUNE SLOW FOX-TROT BALLAD

NEW YORK—145 W. 45th STREET
CHICAGO—GRAND OPERA HOUSE BLDG.

McKINLEY MUSIC CO.

BOSTON—228 TREMONT STREET
PITTSBURGH—SAVOY THEATRE BLDG.

GLADYS **BUCKRIDGE & CASEY** BILLY

Present

Ornamental Song Bits

THIS WEEK
THE ALHAMBRA

ARTHUR DE SALVO
At the Piano

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME. REGARDS TO FRIENDS. NOV. 26-27, LYCEUM THEATRE, ST. JOSEPH, MO.

Princess Oretta & Co.

"In Aloha Land"

Singing, Dancing and Instrumental Tropical Fantasy. Direction Bruce Dufus.

VAUDEVILLE BILLS

(Continued from Page 21)

Four Rooders—Sailors Revue—Irene Meyers—Bobby Heath Co.—Mel. Ellis—James B. Carson.

Keystone—The Berberts—McFarland & Palace—Adelaide & Dwyer—Mabel Whiteman & Boys—Harry & Tom Linton Co.

New Kensington—Marjorie Leach—Yachting—Weber & Elliott—Nellie Bennet Co.

READING.

(First Half)—Taxie—Chabot & Tortini—Helen Gleason & Co.—Irving & Banks—The Century Girl. (Last Half)—Waldo & Delroy—Hallen & Goss—Monroe & Willard—Bessie Wynn—The Century Girls.

SHARON.

(First Half)—Sing 4—Jerge & Hamilton—Burke, Walsh & Nana—Leonard & Porray—Mary Kurty and Partner. (Last Half)—Judson Cole—Marr & Dwyer Girls—Lang & Long—Combo & Nevine—Bert Melrose.

SCHENECTADY.

(First Half)—Lew Hoffman—Mellen & Renn—Downing & Bunin Sis.—Zuhn & Dreiss—J. C. Mack & Co. (Last Half)—Adroit Bros.—Sosman & Sloan—Frank Conroy Co.—Burns & Wilson—His Taking Way.

SYRACUSE.

(First Half)—Pierce & Gof—Innis & Ryan—Farro & Coulter—My Soul Mate. (Last Half)—Louis & Freda Berkoff—El Cleve—Jane Dilon & Co.—Maxwell 5—Anthony & Mack.

SHENANDOAH.

(First Half)—Delitle Girls—Leonard & Whitney—Murray Voelk—Lawrence Crane Co. (Last Half)—Marguerite & Alverez—Anderson & Goines—Dunham & O'Malley.

STAMFORD.

(First Half)—George Stawroy & Sis.—Lillian Roth Co.—Heka Primrose—Piquo & Fellows. (Last Half)—Cello—Elliot West—Chappell & Stinette.

SARATOGA.

Victoria Georgette — Bertell Bros. — Happy Moments.

STEUBENVILLE.

(First Half)—Nellie Bennett & Co.—Ernest Hiatt—Leffingwall & Wallace—Jack George Co.—Renee Roberts Co. (Last Half)—Kelly & Stone—Hazel Green & Co.—Salle & Roubles—Happy Harrison Co.

SHAMOKIN.

(First Half)—Homer Romaine—Chappelle & Stinnette—Cantwell & Walker—Travers Douglas Co. (Last Half)—Paulette & Ray—Delite Sisters—Murray Voelk—Dottie Clair's Mins.

TROY.

(First Half)—Adroit Bros.—Sosman & Sloan—May Wirth & Co.—Wanzer & Palmer—Harry Antrim—The Camerons. (Last Half)—Dippy Diers & Bennett—Mellen & Renn—Downing & Bunin Sis.—Elsie Ryan & Co.—Zuhn & Dreiss—May Wirth & Co.

TORONTO.

Murray Sisters—Carson & Willard—A. J. Jerome—Sebastian & Myra Girls—Ryan & Ryan—Marlo & Duffy.

UTICA.

(First Half)—The Philmers—Joe Armstrong—Mabel Burke & Co.—Frank Conroy & Co.—Cliff Nazaro & Girl—Sealo. (Last Half)—Lew Hoffman—Jim & Irene Marlin—J. C. Mack & Co.

WOONSOCKET.

(First Half)—Marsh & Montgomery—Connelly & Francis—Samsted & Marion—Anger & Adelon. (Last Half)—Ashlet & Dietrich—Jess & Bell—Ross Revue—Bordini & Bernard.

WHEELING.

(First Half)—Frank & Mack—Kelly & Stone—Hazel Green Co.—Sakle & Roubles—Billy Miller & Co.—Happy Harrison Co. (Last Half)—Four Dancing Demons—Ernest Haitt—Leffingwall & Wallace—Jack George Duo—Renee Roberts Co.

YORK.

(First Half)—Mildred Harris & Co.—Phallen & Goss—Monroe & Willard—Bessie Wynn—Sully, Rogers & Sully. (Last Half)—Taxie—Chabot & Tortoni—Helen Gleason & Co.—Irving & Banks.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—Simms & Warfield—University Trio—Franklyn Charles & Co.—Annie Kent & Co.—Ronair & Ward—Trovato. (Last Half)—Gray & Graham—Jack Goldie—"Tunes & Topics"—Dorothy Roye—Gillen Carlton & Co.—Edna May Foster & Co.

Victoria (First Half)—Archie Onri & Dolly—Flo Ring—Dorothy Burton & Co.—Cortelli & Rogers—Oriental Frolics. (Last Half)—Wheeler Trio—Morey, Evans & Morey—"How About You?"—Trovato—Dancing Festival.

Lincoln Sq. (First Half)—Wheeler Trio—Street Urchin—"How About You?"—Willing & Jordan—Billy Hart & Circus Girls. (Last Half)—Loney Nase—Doris Hardy & Co.—Frank Ward—"Money Is Money."

Greeley Sq. (First Half)—Marvelous De Onzos—Loney Nase—Gray & Graham—Mercedes—Reiff Bros. (Last Half)—Archie Onri & Dolly—Sandifer & Benson—Melville & Stetson—Mercedes—University Trio—Clair & Wood.

Delancey St. (First Half)—Stryker—Bowers & Saunders—Wm. Dick—Dickson, Starr & Co.—Edna May Foster—Cantor's Minstrels. (Last Half)—Pesci Duo—Smith & Cook—"Marriage vs. Divorce"—Weston & Eline.

National (First Half)—"Just Friends"—Pesci Duo—Doris Hardy & Co.—Frank Ward—"The Love Lawyer." (Last Half)—Reckless & Arley—Nat Burns—Regal & Mack—Willing & Jordan—Black & White Revue.

Orpheum (First Half)—Wilbur & Girlie—Lee Mason & Co.—Nieman & Harris—Pearl Abbott—Al. Shayne. (Last Half)—Bowers & Saunders—Morey, Senna & Dean—Ronair & Ward—Al. Shayne.

Boulevard (First Half)—Melville & Stetson—"Tunes & Topics"—Weston & Eline"—Clair & Atwood. (Last Half)—Crouch Richards Trio—Helen Davis—Cortelli & Rogers—Cantor's Minstrels.

Ave. B (First Half)—Kinso—Lee Mason & Co.—Black & White Revue—Mumford & Stanley—Jack & Foris. (Last Half)—Smiletta Bros.—"Street Urchin"—Josie Flynn's Minstrels

BROOKLYN, N. Y.

Metropolitan (First Half)—Cowboy Williams & Daisy—Sandifer & Benson—Regal & Mack—Morey, Senna & Dean—Dancing Festival. (Last Half)—"Just Friends"—Flo Ring—Mark Adams Co.—Reiff Bros.—Oriental Frolics.

Palace (First Half)—Borrelli Duo—Howard & Hoffman—"Money Is Money." (Last Half)—Stryker—Billy Hart & Girls—Mumford & Stanley—Everett's Monkeys.

Fulton (First Half)—Crouch, Richards Trio—Nat Burns—"Marriage vs. Divorce"—Smith & Cook—Everett's Monkeys. (Last Half)—Wilbur & Girlie—Simms & Warfield—Dorothy Burton & Co.—Nieman & Harris—Franklyn Charles & Co.

Warwick (First Half)—Smiletta Bros.—Sheppard & Dunn—Tom Brown's Highlanders. (Last Half)—Kinzo—Howard & Hoffman—"The Love Lawyer"—Howard & Craddock—Jack & Foris.

BALTIMORE, MD.

Ed. Hill—Ector & Dena—Rogers & Laurel 4—Harry Hines—Gypsy Trio.

BOSTON.

(First Half)—Gordon & Gordon—Anthony Vissochi—"Nine O'Clock"—Van & Vernon—Chalfonte Sisters. ((Last Half)—"Military Revue"—Siegrist & Barrell—Taylor & Bond—Crumbley & Brown—Burton & Shea—Brady & Mahoney.

FALL RIVER.

(First Half)—Siegrist & Darrell—Crumbey & Brown—Burton & Shea—Brady & Mahoney—Military Revue. (Last Half)—Gordon & Gordon—"Nine O'Clock—Van & Vennon—Chalfonte Sisters.

LONDON.

(First Half)—Lamberti—Marston & Manley—Past & Present. (Last Half)—Reo & Helmar—Zollar & Knox—Jeff Healy.

MONTREAL, CAN.

Perrinis—E. J. Moore & Co.—La Hoen & Dupreece—Keating & Ross—"Fads & Frolics."

OTTAWA, CAN.

Cunningham & Doreta—Maxon & Morris—Cook & Catman—Mills & Smith—Odiva & Seals.

PROVIDENCE.

(First Half)—Cliff Bailey Duo—Fred Rogers—Hart & Helene—Taylor & Bold—"Cheer Up"—Calvert & Shayne. (Last Half)—Violet & Charles—Anthony Vissochi—Nadell & Follette—Harry First & Co.—Texas Comedy 4—Brown, Gardner & Barnett.

SPRINGFIELD, MASS.

(First Half)—Violet & Charles—Nadell & Follette—Harry First & Co.—Texas Comedy 4—Brown, Gardner & Barnett. (Last Half)—Cliff Bailey Duo—Fred Rogers—Hart & Helene—Calvert & Shayne—"Cheer Up."

TORONTO, CAN.

Hite, Reflow & Lohr—Gene & Katherine King—Bobby Van Horn—Thos. P. Jackson & Co.—Cooper & Lane—Erford's Golden Whirl.

POLI CIRCUIT

BRIDGEPORT.

Poli (First Half)—DeWitt Young & Sis.—Carney & Rose—Nellie King & Co.—Frosini—Mme. Bradna & Co. (Last Half)—Mad. & Paula Miller—Capers of 1921—Bison City Four—3 Bobs.

Plaza (First Half)—Dave & Lillian—Henry Frey—Wilbur & Harris—Swan's Aligators. (Last Half)—Geo. Martin—Infield & Noblet—Hager & Goodwin—Polly From Paris.

HARTFORD.

Palace (First Half)—Sahaya—Jason & Harrigan—Fred & Margorie Dale—Jones & Sylvester—Night Line. (Last Half)—Tom & Addie Lee—Harry Tenny & Co.—Happy Jack Gardner Co.—Sully & Houghton—That Trio—Muldoon Franklin & Co.

Capitol (First Half)—Ballot Trio—Fulton & Burt—Melville & Rule—Chung Hwa Four—Rose & Yantama. (Last Half)—Jack & Jessie Gibson & Hurd. (Last Half)—Eddie & Earl—Harry—Frozini—Welton & Marshall—Roger Gray & Co.—Masters & Kraft Revue.

NEW HAVEN.

Palace (First Half)—Three Bobs—Madge & Paula Miller—Roger Gray & Co.—Welton & Marshall—Bison City Four—Master & Kraft Rev. (Last Half)—DeWitt Young & Sis.—Carney & Rose—Melville & Rule—Johnny Ford & Co.—Chong Hwa Four—Mme. Bradna & Co.

Bijou (First Half)—Geo. Martin—Harry Tenny Co.—Polly From Paris—3 Rounders—Elaine Sis. & Hurd. (Last Half)—Ele & Earl—Harry White—Nellie King & Co.—Wilbur & Norris—Swan's Alligators.

SCRANTON.

Poli (First Half)—Cross & Santora—Ben Meroff & Co.—The Honeymoon—Mack & Dean—Cortex & Peggy. (Last Half)—McCormick & Regay—Gus Bohn—Snapshots—Southern Four—Fred LaReine Co.

SPRINGFIELD.

Palace (First Half)—Tom & Addie Lee—Hager & Goodwin—A Night With Poets—Fred Elliott—The Randells. (Last Half)—Royal Hawaiian Four—Yeggo—Living on Air—Joe Browning—Riva Larson Troupe.

WORCESTER.

Poli (First Half)—Royal Hawaiian Four—Raymond & Shram—Sully & Houghton—Joe Browning—Muldoon Franklin & Co. (Last Half)—The Randells—Fulton & Burt—Night With the Poets—Fred Elliott—Ballet Trio.

Plaza (First Half)—Jason & Jessie Gibson—Infield & Noblet—Johnny Ford Co.—Harry White—Welton & Marshall. (Last Half)—Sahaya—Dave & Lillian—Fred & Marjorie Dale—Jones & Sylvester—Rose of Yantama.

WILKESBARRE.

Poli (First Half)—McCormack & Regay—Gus Bohn—Snapshots—Southern Four—Fred LaReine & Co. (Last Half)—Cross & Santora—Ben Meroff Co.—The Honeymoon—Mack & Dean—Cortes & Peggy Band.

WATERBURY.

Poli—Happy Jack Gardner—Living on Air—That Trip—Capers of 1921. (Last Half)—Yueda Japs—Jason & Harrigan—Elaine Sis. & Hurd—3 Rounders—Night Line.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—The McIntyres—Beck & Stone—Countess Verona—Claire Vincent & Co.—The Novello Bros.—The Borasini Troupe.

REGINA AND SASKATOON.

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

EDMONTON.

Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

CALGARY, CAN.

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

GREAT FALLS & HELENA.

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

BUTTE.

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co. — Calvin & Wood — Private Property.

SPOKANE.

Pantages—4 Bonchas—Mabel Blondell—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

WALLA WALLA & NO. YAKIMA.

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jazzland Octette.

SEATTLE.

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

VANCOUVER, B. C.

Pantages—Selma Braatz—Rubini Rosa—Mr. & Mrs. Melburn—Chot. Dody & Midge—Rowing River.

VICTORIA, B. C.

Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

TACOMA.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

PORTLAND.

Pantages—Girl in the Air—Devore & Taylor—Bennett—Powell Troupe.

Schwars & Clifford—Melody of Youth—Murray

TRAVEL.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvey—Joe Whitehead—Sweet Sixteen.

SAN FRANCISCO.

Pantages—Lambs Manikins—Gaylor & Herron—Winter Garden 4—Dancers Supreme—Lorense & Wood—6 Harlequins.

OAKLAND.

Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika — Snap Shots.

LOS ANGELES.

Pantages—Wire & Walker—Renshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

SAN DIEGO.

Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kuhns—Mammy's Birthday.

LONG BEACH.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

SALT LAKE CITY.

Pantages—Larus & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—4 Hurseleys.

ORCHESTRA NEWS

NO POP MEDLEY OVERTURE

The popular medley overture so common a few years ago seems to have disappeared from the publishers' catalogues. Scores were published every year and the repertoire of every vaudeville and burlesque leader was not considered complete unless he had at least one new one to play each week.

Now, they are conspicuous by their absence and leaders are wondering why publishers have discontinued issuing them. Among the music men the reason advanced was that due to the speed with which popular numbers are started, exploited and given up these days, before a good medley overture could be prepared and published at least half of the numbers used would be considered too old for playing.

CHAS. M. FRY IN NEW YORK

Charles M. Fry, the Philadelphia band and orchestra director, has been spending several days in New York visiting the local leaders and listening to the big orchestras.

Fry has one of the best and finest aggregations of musicians in the country. He has a twenty piece band, an orchestra of fifteen pieces and ten saxophones combination which is particularly effective. Fry has just closed a 26 weeks' engagement at the Million Dollar Pier, Atlantic City.

ADELMANN AT STATE RESTAURANT

Franz Adelmann, the orchestral director, is now at the State Restaurant, San Francisco. Adelmann is well known among New York musicians and was for a time mourned as dead. He had booked passage upon a steamer which was torpedoed and sunk by a German submarine. When the death list was published Adelmann's name was among those reported missing. It transpired later that Adelmann had been unable to sail as he had intended.

MAGEZ HAS GOOD ORCHESTRA

John D. Magez, leader of the Maryland Theatre, Baltimore, has one of the best vaudeville theatre orchestras outside of New York. Magez features music of the better class and his orchestra is one of the strong attractions of the theatre.

IODOCI AT CHEVALIER'S

S. Iodoci is the director of the orchestra at the Chevalier Cafe, in West Fortieth street. Iodoci is an excellent musician and his orchestra is one of the best of its kind in the city.

LAWRENCE DIRECTING BAND

George H. Lawrence is directing the boys' band at the Stonewall Jackson School in Concord, N. C.

MAC ARTHUR IN DAVENPORT

C. E. MacArthur, a well known Broadway theatre musical conductor recently with the Ivan Caryll show "Kissing Time," is now in Davenport, Ia., where he is leading the big Capitol Theatre orchestra. MacArthur has signed a contract for five years, fifty-two weeks a year to appear at the big picture theatre.

His orchestra, a big one, is playing the standard high class compositions with a few of the lighter numbers to relieve the programme.

CONWAY'S DAUGHTER TO MARRY

The marriage of Katharine Lucile Conway, daughter of Capt. Pat Conway, the band leader, is announced. The wedding will take place at Albuquerque, New Mexico, on Wednesday, November 24th. The popular leader's daughter is to wed William Jos. White, of Albuquerque.

ANDREWS GETS N. Y. OFFER

H. Edward Andrews, the Revere, Mass., leader, has received an attractive offer to come to New York and direct the orchestra at a big Broadway resort.

Andrews plays at the Crescent Gardens, Revere, one of the big dance places of the East. The resort is open the entire year.

LEVITOW GETS PRAISE

Bernard Levitow, director of the Commodore Hotel orchestra, is receiving much praise for the work of his orchestra. The men are excellent musicians and their playing is one of the features of the big hotel.

BROUDY AT THE GRAND

Oscar Broudy is directing the orchestra at the Grand Theatre, Pittsburgh, a large motion picture house at which good music is a feature. Broudy plays the classics with an occasional popular operetta or musical comedy number for variety.

CHILDKNECT AT LITTLE CLUB

N. Childknect is leader of the orchestra at the Little Club, New York. Although he has but a small organization it is well balanced, thoroughly rehearsed and is one of the big attractions at the resort.

BROWN IS VAN BAAR MANAGER

George Anselm Brown, manager of the Van Baar orchestras, is beginning one of the busiest seasons of his career. Brown has a dozen or more orchestras at work every night.

VECSEY INCREASING ORCHESTRA

A. Vecsey, director of the Ritz-Carlton, is planning to increase the size of his orchestra. Vecsey has one of the finest organizations of the kind in New York.

THE ORIGINAL AND ONLY

Billy Watson

and his PARISIAN WHIRL CO.

Our Cast: BILLY SPENCER, EDGAR BIXLEY, FRANK HANSCOMB, ELSIE LAVEDAU, ANNA ARMSTRONG, PATSY AYERS, BABE GILMAN, ROY BURKE, MARTIN and SANIA, and 25 girls.

HURTIG and SEAMONS THEATRE, NEW YORK, Thanksgiving Week Attraction, Commencing Monday Matinee, Nov. 22.
EMPIRE, BROOKLYN, Week of Nov. 29.

Thanks to Mr. Marion and Others for Offers — **TOM HOWARD** — Producing for B. F. Kahn, Union Square Theatre

The Campbell Kid — **EDNA KNOWLES** — Soubrette of Herk and Pearson's Hits and Bits

THE JAZZ WOP AND PRIMA DONNA — RALPH **Rogers and Donnelly** ELSIE — A BIG SUCCESS WITH THE BIG SENSATION

PRIMA DONNA STEP LIVELY GIRLS LATE OF A. E. F. IN FRANCE AND GERMANY — **LOUISE CARLYLE** — PERSONAL DIRECTION EMMETT CALLAHAN

SOUBRETTE PARISIAN WHIRL — **TRIXIE "PATSY" AYERS** — DIRECTION GEO. M. KING and HARRY BESTRY

INGENUE — **MYRTLE ANDREWS** — BROADWAY BELLES

AUSTRALIAN SONGSTRESS PRIMA DONNA — **LILLIAN ROCKLEY** — PAT WHITE GAIETY GIRLS

INGENUE WITH THE PRIMA DONNA VOICE — MY FIRST SEASON IN BURLESQUE — **MABEL BEST** — WITH GOLDEN CROOKS DIRECTION HARRY BESTRY

YES, I'M NEW TO BURLESQUE — **GLADDIE RILEY** — WITH POWDER PUFF REVUE

SOUBRETTE — SPEEDING ALONG ON THE AMERICAN CIRCUIT — **BETTY PALMER** — THIS WEEK CADILLAC DETROIT

DOING DUTCH — **KARL BOWERS** — WITH THE SOCIAL FOLLIES DIRECTION ROEHM & RICHARDS

WITH BARNEY GERARD'S "FOLLIES OF THE DAY" — MATTY **WHITE AND ULIS** AL — "IN A LEAGUE OF SONGS AND SMILES"

VERSATILE SOUBRETTE AND — MARGY **MYERS and KNISE** NETTIE — INGENUE THE WHISTLING GIRL

TID BITS OF 1920 — Direction—IKE WEBER

NEW ACTS

(Continued from Page 12 and on 30)

HARRIET REMPEL & CO.

Theatre—*Harlem Opera House.*
Style—*Playlet.*
Time—*Twenty Minutes.*
Setting—*Three.*

A most interesting playlet, combining comedy in a satiristic vein and pathos, is "A Story of a Picture," offered by Harriet Rempel and a supporting cast of two. The vehicle gives Miss Rempel and one of her two male assistants an opportunity to show their histrionic ability in the opposite roles of youth and old age. The setting is most effective, the scene being that of a garden entrance to a cottage, the whole being set in a huge picture frame. The door leading to the cottage serves as the motive for the plot basis.

At the rise of the curtain, an aged woman comes to the door to receive her mail from an old mailman. As she reenters the house, the mailman starts to soliloquize, the substance of his remarks being that the door, if it could but speak, would tell a remarkable tale of romance that had its inception almost forty years before. He remarks that the garden has not changed and the surroundings appear just the same as in 1884, when the house sheltered a charming young Miss of Irish parentage. This proves an effective medium to reverting the action back to 1884.

A tall young man in the colloquial dress of that day then enters. The house is the home of his sweetheart, Miss Rempel. Their conversation reveals the fact that the young man is violently in love with her, but, due to bashfulness, is retarded in his love-making. It is also learned that he has designed the plans for the door of the girl's home.

To the girl, this same door represents the acme of art. She tells her lover that he has talent which will insure him gaining a notable niche in the world of architecture, and says that she has paved the way to his getting a position at a salary of $10 a week. The talk concerning what great things he could accomplish with ten dollars a week was meaty, bringing laugh after laugh.

When the young man has finally mastered his bashfulness and has asked her to become his wife, he receives a letter, the substance of which is that a rich uncle is to send him to Paris to study. He wants the girl to marry him and go with him, but she finds it impossible, owing to an invalid mother. She then begs him not to go, telling him that she fears he will not prove strong enough to avoid the pitfalls encountered by youth in the capital of France. Her request is futile, however, and he tells the girl that he will return in six months. He then tears up the plans from which he had designed the door.

The lights are then dimmed and the old letter carrier continues with his talk, saying that the last scene of the story transpired just that day, as he was delivering his letters.

A bent old man appears and enters into conversation with the letter carrier. He asks about the door and says that he would like to make a copy of it. The door is opened and a white-haired woman appears. Eventually, the visitor learns that she is the same woman he left almost forty years before. He is now a complete failure, but, after she has scorched him with a recital of how she has suffered awaiting his return, she brings forth the original plans, the torn bits of which she pasted together, saying that she had received a handsome offer for them from a leading architect. This time, instead of leaving when she extends an invitation to try some of her homemade waffles, he enters the house.

Miss Rempel handled the two roles in a most capable manner, winning laughs and holding the attention of her auditors in the moments of pathos. The man, unbilled, who played opposite, also did good work in the difficult part assigned him. J. Mc.

BURLESQUE NEWS

(Continued from Page 14 and on 27)

"HITS AND BITS" WITH GOOD CAST GIVES FINE SHOW

E. Thos. Beatty's "Tid Bits of 1920," featuring Harry Steppe at the Star last week, proved a good attraction with one of the best casts seen at this house in weeks. It could be improved, however, in the comedy department by changing one of the characters, as all the comedy is of the Hebrew type.

There is Steppe, Sadie Banks and Murray Leonard. The latter is working opposite Steppe and doing practically the same line of work. If a comedian of almost any other type were working in this spot, it would be a contrast. As it is now, the comedy is too similar.

Steppe, who has discarded the crepe this year, using it only at the opening, and changing after a few minutes to a clean make-up, with a little black on his upper lip and wearing glasses, is one of the most natural Hebrew comedians in burlesque. We like his new way of making up and his improved style of clothes. He is just as funny as ever and works hard. In fact, if he acts only natural, he is funny.

Leonard also uses a clean make-up, doing the Hebrew role.

Sadie Banks is a finished performer, and comédienne. She knows the art of humoring an audience and the value of a line and how to get the most out of it. Her protrayal of a mother, trying to marry off her two daughters, was an excellent piece of acting. Her dialect was the most natural and best of all and she did not overdo the part. It's a pleasure to watch a woman work as this young one does. She can put a number over properly and has a fine voice for both singing and talking. Her wardrobe is handsome.

Dick Lancaster is the straight man and has all the requirements to make him a top notcher. He is tall, makes a good appearance, is a natty dresser and makes a number of changes of wardrobe. He reads lines excellently and can "feed" comedians with the proper force.

Sid Berlin is the juvenile and, while he does not do very much with lines, he showed us that he could sing and put a number over.

Vic Dayton never looked better than last Thursday night, except for her wardrobe, which is not up to the standard of the other principal women in the show. She is very pretty and one of the best formed women in burlesque. She reads lines well and put her numbers over nicely.

Margy Myers is the soubrette and a shapely little person, who plays the piano, dances and can put a number over. She did well in the bits and numbers. Her dresses are pretty.

Nettie Knise is the ingenue. She is a good looking blonde who did very nicely in the part assigned to her. She put her numbers over well and is a corking fine whistler. Her wardrobe is neat and pleasing to the eye.

There are a lot of good looking girls in the chorus, but there must have been several new ones, as they were all mixed up in some of the numbers. They were prettily costumed, however.

The performance opened showing a dress rehearsal, which had a lot of comedy bits, that were liked.

Myers and Knise next offered a piano and singing specialty in one with Miss Myers at the piano. During one of their songs, Miss Knise offered a bit of whistling and did it well. The girls offered three numbers and put them over in good shape. They do a fine sister act.

In the "love" bit, Steppe, Leonard and the Misses Banks, Myers and Knise did very well.

Steppe and Lancaster, in a comedy talking specialty, proved entertaining.

Miss Knise and Billy Grey, in a singing duet, rendered "Melody of Love" prettily. Grey has a fine voice. He is the property man of the show.

Miss Dayton, arrayed in purple tights and offering a specialty of two songs, was pleasing.

In the Court scene, Miss Banks partrayed of a girl of the streets was an excellent piece of acting. It was a fine character role and gave this young woman opportunity to show her real worth as an actress. She stepped out and did the unusual. It made the patrons of this house sit up and take notice. Steppe was the judge and injected just enough of comedy.

A Miss Harris steps out of the chorus playing a musical instrument in one of the numbers with the principals and did nicely.

Steppe did his "Banana" bit with Leonard and the latter then went into a specialty.

Sadie Banks, in her specialty, sang "Rose of Washington Square" and put it over in a Fanny Brice manner. It was a big hit.

Steppe and Lancaster were successful in their comedy talking act, Lancaster doing a fine portrayal of a "dope."

"Hits and Bits" is a good show with a fine cast and played to a crowded house last Thursday night. SID.

MAX FIELD

HARRY O'NEAL

AN OPEN LETTER TO
MESSRS. HERK, MACK, SCRIBNER, JERMON,
And all other Managers interested in the progress of BURLESQUE

New York, Sunday, Nov. 14, 1920.

Dear Boys:—

Knowing that you are interested in the professional success of all Artists in BURLESQUE and knowing that this success reflects credit to BURLESQUE as a stepping stone to ultimate success, we are very proud to inform you that two of your young proteges, viz., FIELD and O'NEAL (at present featured with "JINGLE JINGLE" CO.) were engaged to appear tonight at Mr. Shubert's Central Theatre, 47th Street and Broadway.

Perhaps you imagine that this engagement was secured for the express purpose of bettering our positions professionally. In a way, yes; but not now—EVENTUALLY. Our real motive was to prove a contention we have argued for some time, and that is that the brand of entertainment offered in BURLESQUE is on a par with that offered at the higher-priced theatres on Broadway. Perhaps not so lavishly presented, but when one considers the difference in admissions one must concede that the patrons of BURLESQUE on a whole are always satisfied. We also contended that no Artist was better trained to handle comedy situations than the BURLESQUE Artist and that the brand of fun presented so successfully in BURLESQUE, would be equally as successful in our higher-priced theatres. So to prove this contention we accepted the engagement we speak of.

Our position was a difficult one. We were placed No. 3, following two single women (both very clever), however, no position for a Talking Act. The result was a foregone conclusion. Our little offering entitled "A STUDY IN IGNORANCE," as presented in "JINGLE JINGLE," was a HUGE SUCCESS and we could feel our audience ask themselves, "WHO ARE THESE TWO BOYS?" We were almost tempted in our speech of thanks to tell them of other good things in BURLESQUE and acquaint them of the COLUMBIA THEATRE, but, as you know, it would not have been in keeping with our training.

However, you can point with pride to the NAMES of the present day successful ARTISTS who came from BURLESQUE and who are directly responsible for the success of many BROADWAY HITS. Space will not permit their names.

In conclusion, we will return to our duties with "JINGLE JINGLE" happy in the thought that our efforts tonight were successful and that our endeavor to give BURLESQUE and "JINGLE JINGLE" the best that is in us is being greatly appreciated by our present Employer, Mr. I. H. HERK, and should the time ever come when greater things beckon us and we decide to leave BURLESQUE, we assure you it will be with heavy hearts and sincerest regrets.

With kindest regards,

Sincerely,

Max Field
Harry O'Neal

FEATURED PLAYERS I. H. HERK'S JINGLE JINGLE CO.
This week, HURTIG & SEAMONS, New York

TALENTED AND BEAUTIFUL

FAY MARBE

IN PERSONALITY SONGS AND DANCES

B. F. KEITH'S COLONIAL THEATRE THIS WEEK

MURRAY BLOOM

WANTS TO ADVISE HIS MANY FRIENDS THAT HE IS NOW CONNECTED WITH

JEROME H. REMICK & CO.

AND WILL BE GLAD TO SEE YOU ANY TIME AT THE NEW ADDRESS

219 WEST 46th STREET—RIGHT NEAR THE N. V. A. CLUB HOUSE.

HURIO

IN AN ACT OF PHYSICAL STRENGTH
AND BEAUTY AS IN THE DAYS OF NERO

THIS WEEK THE ROYAL
NEXT WEEK THE FLATBUSH

DIRECTION OF
H. B. BURTON

SAMAROFF and MISS SONIA

IN THE ONLY ACT OF ITS KIND

Cannot be described. IF YOU WANT SOMETHING NEW for your Show, Vaudeville or Cabaret, COME AND SEE IT.

Nov. 15—FLATBUSH, BROOKLYN **Nov. 22—COLISEUM and REGENT, NEW YORK**

Three years, Moss & Stoll Tours, England; one year, principal theatres, France; six months, South Africa; four Orpheum tours; four seasons, Keith Circuit.

GREEN AND LAFELL

LYRIC AND MELODY SPECIALISTS

NOW PLAYING FOX THEATRES

Direction EDDIE RILEY

MINSKY'S SHOW HAD TOO MUCH "HEBREW" LAST WEEK

The stock company at Minsky Brothers National Winter Garden, last week, staged a fine comedy offering and the four principal men, all doing comedy in the first part, had the good sized house in continuous good humor last Tuesday afternoon.

Jack Shargel and Dave Shafkin were doing Hebrew, Frank Mackey, eccentric Dutch and James X. Francis, comedy characters. His "rube" was excellently protrayed in dialect and acting.

Miss Maybelle made a snappy, dashing widow, acting the part as it should have been. She rendered her numbers, "I'm Telling You," "Carmel," and "On the Farms" in fine style. Her wardrobe looked well.

Lucille Rogers, who seems to be a prime favorite at this East Side house, was greeted with a hearty welcome as she made her entrance singing "Shores of Italy" assisted by the chorus girls. Later she offered a singing specialty in a rich clear voice, that really was worth the storm of applause she received at the finish. We know of no other prima donna in burlesque whose voice equals that of this young lady.

Babe Wellington, bubbling over with "pep," worked in the bits and scenes with lots of life. She put over her numbers "Other Fellow's Girl" and "Dancing School" in fine shape.

Emily Clark did well with her numbers and was in several of the scenes, doing nicely in all.

Maudie Nelson appeared in a few bits, as did Edwin Whitney, both handling themselves in good style.

The first part was called "The Charming Widow," a fine comedy and the burlesque "Joybells." Both proved wholesome and entertaining.

Minsky has a pretty and well formed lot of girls in his chorus and they work hard to get the numbers over. SID.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

CAUGHT PEEPING AT GIRLS

The desire to get more than an over-the-footlights view of two chorus girls playing at Hurtig and Seamon's Theatre cost a man who said he was Edward Elliot, a bookkeeper, $10 last week. He was arrested by a special officer who testified that Elliot was on the fire escape of the second floor of the theatre peeping into a dressing room occupied by two girls.

When arraigned before Magistrate Douras in Night Court, the prisoner said he was a friend of David Hurtig, son of one of the theatre owners, for whom he was waiting. However, he could not plausibly explain why he was waiting thirty feet above the sidewalk.

KILBY TO STAY

Harry Kilby, who has been doing characters with the Stone and Pillard Show and who was to close with that show in Newark, will remain with the company, satisfactory arrangements having been made last week.

BAUER IN BOX OFFICE

Dick Bauer will leave New York this week for Cincinnati, to take charge of the box office at the Olympic, the Columbia Circuit house. Bauer recently closed as manager of the Al Reeves show.

TO PRODUCE HASTINGS SHOWS

Tom Howard, producer and principal comedian of Kahn's Union Square, has made arrangements to write and produce Harry Hastings' three shows next season. He will do the same with Strouss and Franklyn's "Girls From the Follies."

CRAWFORD STAGING SHOW

Jack Crawford is staging an amateur show for the Broadway Country Club of Flushing, which will be called "Oh Boy." It will be given in Flushing by the members of the club December 9, 10 and 11.

LEIBER OPENS NOVEMBER 25

STAMFORD, Conn., Nov. 12.—Fritz Leiber, for many years in the support of Robert B. Mantell, will make his first appearance as a star in Shakespearean drama, here, on November 25th.

BURNS AHEAD OF "KEWPIES"

Charles Burns started this week ahead of the "Kewpie Dolls," taking Rube Benson's place. Benson left the show to go ahead of a feature film.

JOINS SINGER SHOW

Mayne Blair, formerly of the Lew Kelly Show, joined the Jack Singer Show in Dayton this week.

"ROMANTIC AGE" PLEASING

LONDON, Eng., Nov. 13.—A new play by A. A. Milne entitled "The Romantic Age," was produced at the Comedy Theatre by Arthur Wotner, very successfully last week. The play is a modern, "fairy-drama," based on the love of old romantic fiction evinced by Millicent, a country girl who lives her life among the fairy tales of olden times.

The play, well written, is full of humor, pathos, romance and just a little preachment. Millicent dissatisfied with her lover because he is not romantic enough, not enough like a king or a knight of old, refuses to marry him. One day she comes across a youth attired as an ancient knight, the said youth being on his way to a masquerade. She immediately falls in love with him and together they play at "Fairy tales."

A day later, however, when he calls at her house, she finds him just an ordinary everyday being, and her romance is shattered. He delivers a little lecture, however, on the necessity of living in the age one is born in, not in one that is long dead. This preachment has it's effect, for Millicent gets out her cook book and starts to prepare for the coming of her real omancer and "fairy prince."

In the cast are Arthur Wotner, Lottie Verne, Barbara Hoffe, Dorothy Tetley, John Williams, Bromley Davenport, and H. O. Nichilson.

OPERA AT STRAND

Mury M. Apreda is conducting the orchestra at the Strand Roof.

YARD AND A HALF OF SPEED **WEE MARY McPHERSON** FOLLY BALTIMORE THIS WEEK

AT LIBERTY BERT GILBERT Juvenile Eccentric Dancer **SEE** ROEHM AND RICHARDS

SOUBRETTE DIRECTION ARTHUR PEARSON **PATTI MOORE** WITH STEP LIVELY GIRLS

PRIMA DONNA OF CLASS SINGS IN SEVEN DIFFERENT LANGUAGES **Lucille Rogers** AT NATIONAL WINTER GARDEN VOICE PERSONALITY AND LOOKS

JACK CALLAHAN WITH GOLDEN CROOKS

MYSTERIOUS TRAMP PRINCIPAL COMEDIAN

FIRST SEASON IN BURLESQUE WATCH ME **JOE YOUNG** DOING COMEDY WITH SWEET SWEETIE GIRLS

JUVENILE AND NUMBER PRODUCER — DIRECTION IKE WEBER **EDDIE LLOYD** KEEPING OUT OF TROUBLE WITH BATHING BEAUTIES

IN OUR SPECIALTY "FUN AT THE BOX OFFICE" BILLY **NOBLE & BROOKS** REGINA WITH FLASHLIGHTS OF 1920

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES **JACK HUNT** SEASON 1919-1920 1921-1922 1923

CHIEF MISCHIEF MAKER SKATING AROUND AMERICAN CIRCUIT **FRED REEB** Principal Comedian Eddie and Tom Sullivan's "Mischief Makers"

HEBREW COMEDIAN DOING FINE WITH **JACK LA MONT** BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

TO PROTECT

To allay coughs, to soothe sore, irritated throats and annoying colds, depend upon Piso's. Its prompt use protects you by keeping little ills from becoming great. Buy Piso's today—have it in the house ready for instant aid. It contains no opiate—it is good for young and old.

35c at your druggist's

PISO'S
for Coughs & Colds

CENTRAL FIBRE WARDROBE

45x21x15
$50.00
45x21x23½
$60.00

Equal to any $75.00 trunk and guaranteed.

Central Trunk Factory
SIMONS & CO.
700 Arch St. Phila.

COSTUMES

HOOKER HOWE HAVERHILL MASS.

for all occasions. If interested in MINSTRELS send for catalogue "C"; if DRAMATICS, catalogue "A"; if MASQUERADES, catalogue "B." Address: Box 705, Haverhill, Mass.

DROP CURTAINS

Dazzeltine—Satine—Velvet—Silk and Plush in plain and latest modern art designs at prices lower than elsewhere. For sale and rent.

NOVELTY SCENIC STUDIOS
229 W. 46th St., New York Bryant 5488

LADY DAINTY BEAUTY PARLOR

Hair Dyeing and Bleaching, Theatrical Hair Goods, Marcel Waving, Manicuring
FACE AND SCALP TREATMENT
113 W. 47th ST. NEW YORK
Open Evenings Bryant 4277

Bowdoin Sq. Theatre
BOSTON, MASS.
Always Desires Good Acts
Write R. A. SOMERBY

Dr. Henry J. Pieper
Dentist
1493 Broadway Room 205
Putnam Bldg Bryant 4974

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves Joy Bells—Casino, Philadelphia, 15-20; Miner's, Bronx, New York, 22-27.
Abe Reynolds Revue—Bastable, Syracuse, 15-17; Gayety, Utica, 18-20; Gayety, Montreal, Canada, 22-27.
Best Show in Town—People's, Philadelphia, 15-20; Palace, Baltimore, 22-27.
Bostonians—Miner's Bronx, New York, 15-20; Casino, Brooklyn, 22-27.
Bowery—Gayety, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27.
Bon Tons—Casino, Brooklyn, 15-20; Empire, Newark, 22-27.
Big Wonder Show—Empire, Providence, 15-20; Gayety, Boston, 22-27.
Dave Marion's Own—Berchell, Des Moines, Ia., 14-17; Gayety, Omaha, 22-27.
Ed Lee Wrothe's Best Show—Gayety, Rochester, 15-20; Bastable, Syracuse, 22-24; Gayety, Utica, 25-27.
Flashlights of 1920—Park, Youngstown, O., 15-17; Grand, Akron, 18-20; Star, Cleveland, 22-27.
Follies of the Day—Star, Cleveland, 15-20; Empire, Toledo, 22-27.
Folly Town—Gayety, St. Louis, 15-20; Star and Garter, Chicago, 22-27.
Girls de Looks—Gayety, Buffalo, 15-20; Gayety, Rochester, 22-27.
Girls of the U. S. A.—Gayety, Montreal, Can., 15-20; Empire, Albany, 22-27.
Girls in Happyland—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27.
Golden Crooks—Grand, Hartford, 15-20; Jacques, Waterbury, Ct., 22-27.
Hip Hip Hooray Girls—Empire, Brooklyn, 15-20; Peoples, Philadelphia, 22-27.
Hits and Bits—Palace, Baltimore, 15-20; Gayety, Washington, 22-27.
Harry Hasting's Big Show—Gayety, Omaha, 15-20; Gayety, Kansas City, 22-27.
Jollities of 1920—Empire, Toledo, 15-20; Lyric, Dayton, 22-27.
Jack Singer's Own Show—Lyric, Dayton, 15-20; Olympic, Cincinnati, 22-27.
Jingle Jingle—Hurtig & Seamon's, New York, 15-20; Orpheum, Paterson, 22-27.
Lew Kelly Show—Gayety, Pittsburgh, 15-20; Park, Youngstown, 22-24; Grand, Akron, 25-27.
Mollie William's Own Show—Gayety, Kansas City, 15-20; open, 22-27; Gayety, St. Louis, 29-Dec. 4.
Maids of America—open 15-20; Gayety, St. Louis, 22-27.
Million Dollar Dolls—Columbia, New York, 15-20; Empire, Brooklyn, 22-27.
Powder Puff Revue—Olympic, Cincinnati, 15-20; Columbia, Chicago, 22-27.
Peek-a-Boo—Majestic, Jersey City, 15-20; Perth Amboy, 22; Plainfield, 23; Stamford, Ct., 24; Park, Bridgeport, 25-27.
Parisian Whirl—Jacques, Waterbury, 15-20; Hurtig & Seamon's, New York, 22-27.
Roseland Girls—Empire, Albany, 15-20; Casino, Boston, 22-27.
Rose Sydell London Belles—Casino, Boston, 15-20; Grand, Hartford, Ct., 22-27.
Snappy Snaps—Star and Garter, Chicago, 15-20; Berchell, Des Moines, Iowa, 21-24.
Social Maids—Gayety, Detroit, 15-20; Gayety, Toronto, Ont., 22-27.
Step Lively Girls—Gayety, Washington, 15-20; Gayety, Pittsburgh, 22-27.
Sporting Widows—Columbia, Chicago, 15-20; Gayety, Detroit, 22-27.
Town Scandals—Empire, Newark, 15-20; Casino, Philadelphia, 22-27.
Twinkle Toes—Stamford, Ct., 17; Park, Bridgeport, 18-20; Empire, Providence, 22-27.
Victory Belles—Gayety, Boston, 15-20; Columbia, New York, 22-27.

AMERICAN WHEEL

All Jazz Revue—Avenue, Detroit, 15-20; Academy, Pittsburg, 22-27.
Bathing Beauties—Majestic, Scranton, 15-20; Binghamton, 22-24; Auburn, 25; Niagara Falls, 26-27.
Beauty Trust—Bijou, Philadelphia, 15-20; Majestic, Scranton, 22-27.
Beauty Revue—Penn Circuit, 15-20; Gayety, Baltimore, 22-27.
Broadway Belles—Gayety, Brooklyn, 15-20; Olympic, New York, 22-27.
Big Sensation—Gayety, Minneapolis, 22-27; Gayety, St. Paul, 22-27.
Cabaret Girls—Trocadero, Philadelphia, 15-20; Star, Brooklyn, 22-27.
Cute Cuties—Armory, Binghamton, 15-17; Auburn, 18; Niagara Falls, 19-20; Star, Toronto, Ont., 22-27.
Follies of Pleasure—Gayety, Louisville, 15-20; Empress, Cincinnati, 22-27.
French Frolics—Academy, Pittsburgh, 15-20; Penn Circuit, 22-27.
Girls from Joyland—Englewood, Chicago, 15-20; Standard, St. Louis, 22-27.
Girls from the Follies—Century, Kansas City, 15-20; St. Joseph, 21; Gayety, Minneapolis, 29-Dec. 4.
Grown Up Babies—Gayety, Minneapolis, 15-20; Gayety, St. Paul, 22-27.
Hurly Burly—Academy, Buffalo, 15-20; Cadillac, Detroit, 22-27.
Jazz Babies—Haymarket, Chicago, 15-20; Park, Indianapolis, 21-27.
Joy Riders—Gayety, Newark, 15-20; Reading, Pa., 25; Grand, Trenton, 26-27.
Kewpie Dolls—Olympic, New York, 15-20; Gayety, Newark, 22-27.
Kandy Kids—Park, Indianapolis, 15-20; Gayety, Louisville, 22-27.
Lid Lifters—Gayety, Milwaukee, 15-20; Haymarket, Chicago, 22-27.
Mischief Makers—Howard, Boston, 15-20; New Bedford, 22-24; Fall River, 25-27.
Monte Carlo Girls—Cohen's, Newburgh, N. Y., 15-17; Cohen's, Poughkeepsie, 18-20; Howard, Boston, 22-27.
Naughty Naughty—Empire, Cleveland, 15-20; Avenue, Detroit, 22-27.
Pat White's Gayety Girls—Star, Toronto, Ont., 15-20; Academy, Buffalo, 22-27.
Parisian Flirts—Grand, Worcester, 15-20; Plaza, Springfield, 22-27.
Puss-Puss—Gayety, St. Paul, 15-20; Gayety, Milwaukee, 22-27.
Razzle Dazzle—New Bedford, 15-17; Fall River, 18-20; Grand, Worcester, 22-27.
Round the Town—Standard, St. Louis, 15-20; Century, Kansas City, 22-27.
Record Breakers—Gayety, Baltimore, 15-20; Folly, Washington, 22-27.
Some Show—Lyceum, Columbus, 15-20; Empire, Cleveland, 22-27.
Social Follies—Pittsfield, Mass., 18-20; Gayety, Brooklyn, 22-27.
Stone & Pillard's—Reading, Pa., 18; Grand, Trenton, N. J., 19-20; Trocadero, Philadelphia, 22-27.
Sweet Sweetie Girlies—Plaza, Springfield, 15-20; Pittsfield, Mass., 25-27.
Tittle Tattle—Cadillac, Detroit, 15-20; Englewood, Chicago, 25-27.
Tiddle de Winks—Empress, Cincinnati, 15-20; Lyceum, Columbus, 22-27.
Tempters—Star, Brooklyn, 15-20; Empire, Hoboken, 22-27.
Tidbits of 1920—Empire, Hoboken, 15-20; Cohen's, Newburgh, 22-24; Cohen's, Poughkeepsie, 25-27.
Whirl of Mirth—Folly, Washington, 15-20; Bijou, Philadelphia, 22-27.

JUST OUT
McNALLY'S BULLETIN No. 6
Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:
19 SCREAMING MONOLOGUES. Each one a positive hit.
14 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
42 SURE-FIRE PARODIES on all of Broadway's latest song hits.
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.
A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "Magical Bones." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for $2.00, with money back guarantee.

WM. McNALLY
81 East 125th Street New York

SCHNOTER'S SUSPENSORIES

For { Comfort / Relief / Health

Perfect in all details. At your druggist or sent direct for $1.00. Accept no substitutes.
Booklet of other styles upon request.
J. C. SCHNOTER CO.
Midland Park (Dept. L) New Jersey

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING WEAR
FOR SALE OR RENT
REASONABLE PRICES
MME. NAFTAL 69 W. 45th ST., N. Y.
Tel. Bryant 670
Established Over 30 Years

THEATRICAL TRUNKS
SPECIAL RATES TO THE PROFESSION
DORF'S
LUGGAGE SHOPS
1456 BROADWAY
237 BROADWAY
NEW YORK

ZAUDERS MAKE-UP
LET US PROVE IT IS BEST.
113 W. 48th St., N. Y.

ANOTHER CHICAGO HOUSE

CHICAGO, Ill., Nov. 8.—A theatre that will cost over $1,500,000 is to be erected on the Southwest corner of North and California Avenues, overlooking Humboldt Park. Soren T. Corydon, president of Corydon's department store and John C. Christensen have purchased the property for $135,000.

The playhouse will have the largest stage of any theatre in Chicago and might possibly be devoted to vaudeville or dramatic productions. It will have a seating capacity of 2,500. The plan of erecting legitimate theatres in outlying districts has been under consideration for some time, but this is the first effort toward making the proposition a reality.

KITTY GORDON WINS

The Appellate Division of the Supreme Court last Friday upheld the decision of a lower court whereby Kitty Gordon had been awarded $1,531.25 in a suit brought against the World Film Corporation. The action was caused by the actress being injured when a bomb exploded at the wrong time during the filming of a war picture in 1917.

MOLLIE KING IN NEW PICTURE

Mollie King has resumed picture activity in New York following an absence of several months. During that time she became the mother of a fine young son. In private life Miss King is Mrs. Kenneth Alexander, wife of a wealthy Kentuckian. Her new vehicle is entitled "Her Majesty," and is a screen adaptation of an original story by Elizabeth Ethel Donoher. George Irving is directing. American Cinema Corporation is the producer.

TOURNEUR PICTURE FINISHED

Maurice Tourneur, the French producer, has completed filming James Fenimore Cooper's famous tale, "The Last of the Mohicans" for Associated Producers, to be released early this Winter.

REALART HAS FIVE

Five productions are to be released by Realart for November. They are "The Furnace," a William Taylor production; "Her Beloved Villain," with Wanda Hawley; "Eyes of the Heart," featuring Mary Miles Minter; "The New York Idea," Alice Brady in the leading role, and "Blackbirds," Justine Johnstone's first picture.

The four productions last named are part of the announced quota for the current year under Realart's Star Franchise. The fifth, "The Furnace," is the second Taylor feature for Realart.

PLANS NEW CHICAGO HOUSE

CHICAGO, Ill., Nov. 12.—Walter W. Ahlschlager, a local architect, has purchased from Rowland H. Badenoch the property at the northwest corner of Irving Park Boulevard and Central Park avenue, where he plans to erect a motion picture-vaudeville theatre to cost $1,000,000. No time for the beginning of the project has been set.

DRAMATIC REVIEWS

"THE MANDARIN," MORBID STUDY, PLAYED TOO SERIOUS

"THE MANDARIN." A drama with a prologue, three acts and an epilogue, by Herman Bernstein, from the Viennese of Paul Frank. Produced by the Mandarin Play Producing Company, Inc., and presented at the Princess Theatre, Tuesday evening, November 9, 1920.

CAST

The Baron.....Brandon Tynan
The Artist.....Barry Macollum
The Man With Dog..Cyril Raymond
The Painted Woman
Edna M. Holland
The Stranger.....Mario Majeroni
The Servant.....Arthur Allen
The Model.....Louise Orth
The Lady.....Amy Dennis
The Opera Singer...Halina Bruzovna
The Doctor.....Robert Tabor

It may interest Broadway to know that, when the "fem-aniac" finally does land in the booby hatch, as the Baron does in "The Mandarin," he lives over again the many adventures of the heart that were so dear to his body in the days gone by.

And, if the affairs of the past are really lived over again in the mind's eye as realistically as they are set forth in this play, then it seems to us that nothing better could happen to these "fem-aniac" persons.

Let's take a peek into the Baron's mental processes, as set forth in "The Mandarin." It must be understood that the Baron is now thinking along the same lines as before his mind gave, in a manner of speaking, way. The only difference between now and then, is that now he looks back upon, whereas formerly he looked forward to. And there are many like the Baron, yet they are not considered *non compis mentis*.

In the prologue, the Baron thinks he is sitting dejectedly on a park bench, where he meets a man who tells him he is suffering from nervousness and offers a cure. The cure consists of a doll—a mandarin doll—which has the power of granting his every desire. The Baron thinks he takes the doll home and there he wishes he could achieve the original of the portrait of a lady which hangs over his fireplace. A genie—the mandarin doll in the flesh—appears, tells the baron he is come to help him obtain his desires and proves his assertion by bringing the model who sat for the portrait. This lady breezes into the baron's apartment after midnight, evinces a passion for candy, among other things, and finally is led away by the baron, who tells her she is about to see the other rooms in the house.

Next we find the baron at the opera with a lady who's got him worried because he has suddenly conceived a passion for the Russian prima donna who is the principal singer of the evening. The genie appears and helps the baron get rid of his lady so that he may begin the conquest of the Russian diva. Right here the baron enunciates the age-old truism that the zest of romance and passion comes from achievement rather than submission. So he tells the genie that he no longer requires his services, for he is going after this lady on his own merits.

The baron lands in the diva's apartment and, try as he might, he can do nothing with her. She's cold to his pleadings and importunities. The genie then appears and offers to bring the lady around to the baron's way of thinking, but the baron turns down the offer. Then he grabs the lady, as he thinks, and begins to grow rough a la cave man, but, at his roughest moment, he finds himself staring into the triumphant grin of the genie, while the diva is calmly warbling a tune in another room. He still continues to refuse the aid of the genie.

Again we find the baron on the sidewalk. This time he meets a lady of the streets. He offers her himself. She turns him down, even refusing to take the money he offers her. This is the last straw—to be turned down even by a street walker! Curtain.

Then loud noises and curious sounds and we find the baron struggling in the arms of the doctor in the grounds at the asylum where he is, in reality, sojourning. And there, too, we find all the characters that had so recently passed so vividly through the baron's disordered brain. Nothing more.

Maybe Paul Frank meant "The Mandarin" to be a clinical analysis of the neurasthenic. Perhaps, in the original, there was a more clinical element about the play. But, as we see it now, it presents nothing more than a superficial analysis of a definite character, the person who lives beyond his physical capacity

But "The Mandarin" isn't going to prove an awful lesson to anybody, it seems to us, because it really doesn't prove anything. It didn't even prove that Brandon Tynan, the featured player in the cast, gave a good performance, which he probably would have done if he hadn't taken the role so seriously. At the very end, however, the look of dejection that pervaded his countenance, was splendidly real. But one doesn't have to be an actor to look dejected in the theatre. For example, we can imagine the producer or producers of this play looking even more dejected than Mr. Tynan did, if not now, within a short while.

COBURNS APPEAR TO HAVE ANOTHER BROADWAY WINNER

"FRENCH LEAVE." A comedy in three acts by Reginald Berkeley. Presented by Marc Klaw, at the Belmont Theatre, Monday evening, November 8, 1920.

CAST

Corporal Sykes.....Dallas Welford
Rifleman Jenks
Harry McNaughton
Mlle. Juliette.....Mrs. Coburn
Madame Denaux.....Helen Tilden
Capt. Harry Glenister
Alexander Onslow
Brig.-Gen. Archibald Root
Mr. Coburn
Lieut. George Graham....Noel Tearle
M. Jules Marnier.....Arthur Klein

The Coburns returned to Broadway last week in "French Leave," a new comedy by Reginald Berkeley, a young English author. Like their previous starring vehicle "The Better 'Ole," this new play has to do with the World War. It is a cheery little piece, with never so much as a dull moment.

The story concerns the wife of a young staff officer, who, despite orders to the contrary, braves army regulations in visiting her husband at the front. Posing as a French girl, she makes her way to the billet where her husband is an aide to Brig-Gen. Root. Her assumed piquancy proves too much for the officers, who from General to subaltern, succumb to her every whim.

However, all this piques friend hubby considerably, especially when the General, clad in pajamas and overcoat, makes desperate love to her. Then, too, her clandestine meetings with her lawful mate arouse the suspicion of the other officers, who finally arrive at the conclusion that, perhaps, he is a German spy. But everything is brought to light and straightened out in the end by the General, and all ends happily.

Charles Coburn, minus the walrus mustache of "Old Bill," plays the role of the General and a creditable characterization it is. Mrs. Coburn played a variety of moods with skill, as the impulsive wife. Dallas Welford proves that even though not in the role of a butler, he can be just as funny. The remainder of the cast furnishes some capable support.

This producing effort of Marc Klaw looks like a winner.

HOUSE FOR ROLLO'S "WILD OAT"

"Rollo's Wild Oat," by Clare Kummer, will take the place of "Because of Helen," when the latter piece terminates its present engagement at the Punch and Judy Theatre. Roland Young will have the stellar role in the piece.

Kola and Jackson
Present
GYPSY TRIO
In
8 Miles in 8 Minutes?
Signed over the entire Loew Circuit in connection with Harry Hines. Thanks to Mr. Lubin and to Mr. Hines.
Direction Sam Fallow

SEE
WANTED AT ONCE
NOVELTY ACTS—SISTER TEAMS—DANCING ACTS—PRIMA DONNAS—SOUBRETTES
ROEHM & RICHARDS
216 Strand Bldg. Broadway at 47th St., N.Y.
TELEPHONE BRYANT 6870-6871

JOHN KEIT AND DUTTON CHARLES
in "TWO REG'LAR FELLERS"
Direction—THOS. J. FITZPATRICK, Keith Vaud. Exch.

THE THREE KEENA SISTERS
SINGING AND DANCING TRIPLETS
Direction MARK LEVY

CROSS & SANTORO
America's Foremost Exponents of Physical Culture

FRANK CALLAN & KENYON TOM
DIRECTION ABE FEINBERG BOOKED SOLID 46 WEEKS, LOEW CIRCUIT

DAVE MANLEY IN "LEAVE THE HALL"
A POLITICAL MONOLOGUE
This is my SECOND TRIP over the ORPHEUM CIRCUIT (towns) for MARCUS LOEW
LEW CANTOR—IRVING YATES—Directors

CHAS. E. PENDLEY
STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

BERTHA STOLLER
INGENUE BIG WONDER SHOW

IRENE LEARY
INGENUE I. H. HERK'S BEAUTY TRUST

ETHEL SHUTTA
FEATURED DANCING SISTER OF JACK WITH TOWN SCANDALS

JACK SHUTTA
TRAMP COMEDIAN BROTHER OF ETHEL WITH GIRLS FROM JOYLAND

THIS WEEK'S SPECIAL

10% Discount to the Profession

CUSTOM MADE
WOVEN MADRAS
SHIRTS $3.95

COLLAR TO MATCH
WITH BUTTON CUFFS
VALUE $5.50
SPECIAL AT

NECKWEAR SPECIAL $1.00

KRAMER'S MEN'S SHOPS

NEXT TO THE PALACE THEATRE (1560 BROADWAY)

!TRUNKS!

FOR THE THEATRICAL PROFESSION

For several years we have been catering to the performers with TRUNKS, which we know and feel is something YOU must have that WILL STAND THE ABUSE of the baggage man.

Trunks That Are Purchased Here Are Trunks That You Can Depend On

OUR IRONCLAD GUARANTEE Means Protection at All Times

ONE OF OUR SPECIALS:
Full size wardrobe, size 24x22x45. Has 12 hangers, five large, roomy drawers; shoe pockets, laundry bag. Reg. $55. At $35.00

TRUNKS REPAIRED, CALLED FOR AND DELIVERED

Strand Luggage Shop

The Luggage Shop with a Conscience

693 SIXTH AVENUE, BETWEEN 39th and 40th STREETS
Formerly 1573 Broadway, Strand Theatre Building

W. E. Nelson Playwriting Co.

WEAK ACTS MADE STRONG, OLD ACTS MADE NEW. Our Material Will Assure Booking. We also have a number of sketches and acts to lease on royalty basis. Write for liberal terms or if in the city call.

Suite 232, 1400 Broadway, Knickerbocker Theatre, Bldg., New York

FERGUSON

SCENERY

OF PLUSH, SATEEN, VELVETEEN, SILK AND SATIN

Castor Boxes
Ground Cloths
Drop Covers

New and Used
Odds and Ends in
Theatrical Properties

Furniture Covers
Comfortables
Draperies

Made, repaired and rented. All theatrical sewing except costumes.

285 WEST 45th STREET, NEW YORK. Phone Bryant 9423.

KYRA

With "Passing Show"

THE CAMBRIDGE HOUSE

Fifty well-furnished rooms nicely decorated for the purpose of having clean, comfortable, well-heated and centrally located rooming accommodation available for the exclusive use of members of the Theatrical Profession of the better class. Double rooms $15 and $16 up per week, also single rooms. Running hot and cold water, baths on each floor. Dining room in connection, also small housekeeping apartments. Phone Up 7439. 417-419 Dorchester Street, West.

MONTREAL, CANADA

JACK GREGORY AND CO.

in "NOVELTY LAND"

Attention, Agents; Managers; Performers. This act is not in any way connected with Frank L. Gregory. This act is owned and Managed by Jack Gregory. Now playing the Loew Circuit.

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 25)

FRANKLYN ARDELL & CO.

Theatre—*Hamilton.*
Style—*Farce comedy.*
Time—*Forty minutes.*
Setting—*Full stage.*

If the purpose of Franklyn Ardell's new act is to make one laugh, it has little to worry about as, at this house on Monday night, it was productive of every manner of laugh from a giggle and chuckle to a guffaw. It proved a veritable scream from start to finish and was one of the outstanding hits of a bill replete with hits.

The action of the piece is built around a condition which may exist twenty years from now as a direct outgrowth of prohibition. With the opening of the turn, a drop in one is inscribed with an announcement, the substance of which is to the effect that a law has been enacted by the "Female Congress" to the effect that, on account of the scarcity of men due to prohibition, a man is allowed as many wives as he is able to support.

Franklyn Ardell portrays the role of Walley Moore, who is most fortunate, or unfortunate, according to the point of view, in this respect. Walley is endowed with a sextette of better halves. In fact, he has as much trouble in remembering their names as has Eddie Foy in remembering the names of his children.

A rather picturesque setting depicts the reception room of Walley's home. Leading from it are six rooms, being those of his respective wives. Over the door of each room is his particular pet name for each one of them, the names being the same as those of the days of the week.

Although it is in 1940, husbands apparently do not differ from those of the present time in that they have a habit of staying out late, and Walley does not differ from others in this respect. Midnight on a Sunday finds him still out and the wives, after a meeting, decide to walk out on him. The meeting is instigated by his first wife, a high-minded suffragette. The others range in type from a soubrette to a screen vampire. Eventually, the buzz of an airplane is heard and the wives prepare to receive their collective spouse.

The action from this point on is rapid and productive of laugh after laugh. When the wives declare themselves and tell him they are going out on strike he tells them to go right ahead, saying that the town is full of strike-breakers. He then proceeds to call up a strike-breaking organization and is just about to consummate an order for an additional half dozen brides, when his present entourage begs forgiveness. He readily grants it and then reminds them of the fact that he has a wife for every day in the week with the exception of Sunday. He relates the reason he was out late was that he was choosing a mate for that day. The latter he brings in and introduces to the rest of the family. He then bids them all good-night and begins to inform Sunday how his domestic system works out. It proves to work out wrong, however, when the suffragette, Monday, reminds him of the fact that it is 1 A. M. Monday morning, and proceeds to take him into tow.

Franklyn got every line over with a punch and was ably abetted by a capable company of seven girls. Ruth Warten and Grace White appeared to especial advantage as the suffragette and the soubrette, the latter coming in for a great deal of individual applause by the manner in which she interpreted her role.

ELIZABETH BRICE & CO.

Theatre—*Colonial.*
Style—*Novelty.*
Time—*Twenty-five Minutes.*
Setting—*Full, special.*

Elizabeth Brice really has a novelty act, more for the reason that it contains a variety of clever bits than that there is anything new in it.

It opens with Leo Minter seated at the piano. Miss Brice enters and makes a little announcement, then sings a number. Angelo Romeo plays a butler with silence and comic effect that is sure fire. He then announces Norton, who pulled a few theatrical gags that are funny, but not to the general public. He and Miss Brice then do a double song and dance. Enter Charles Fabre, a la French, who gets over some comedy assisted by the butler and Norton.

An interlude is then allowed for Miss Brice to sing a popular Japanese number, in costume, and with cherry blossoms in abundance. This she follows with a graceful waltz. Leo Minter then announces a satire on the Barrymore family at tea. This bit, with Fabre doing Lionel, Miss Brice, Ethel, and Norton, John, was a riot of laughter. It is genuinely funny and every situation has been exaggerated to the point where it is ridiculously humorous. The antics of the family, if they are anything like pictured, must drive the head of said household to drink.

The act will find it easy going in a refined audience where the subtle humor and cross-fire will find root. The work of all concerned is more than acceptable.

S. K.

DeHAVEN AND NICE

Theatre—*Palace.*
Style—*Comedy.*
Time—*Sixteen minutes.*
Setting—*One, plain.*

Before a red plush drop which bears no marking whatsoever, DeHaven and Nice present a comedy turn that, for sheer nonsense and wholesome, agreeable fun, cannot be beaten.

They appear as two brothers from the West who have come East to make good. As they go through their routine, they are watched by a man who is a sheriff of some kind or another and arrests them for cheating the public. Later on, he puts over some comedy while the boys make their changes.

Their first number is a burlesque on the two-man song and dance team, and was a big laugh, followed by a bit of mimicry on the classical dancing boys, with some exceedingly funny business with balloons. The third is "The Gliding Gladiators," a roughhouse burlesque on a "duel dance," done with broomstick and ash can cover that was a riot of laughter, after which comes a bit on society dancing boys, with many knockabout bits interspersed. In fact, the entire act is just a succession of knockabout comedy antics that got roars of laughter from the audience and should continue to do so everywhere. It is a genuinely funny act and the boys are clever comedians, as well as good dancers.

S. K.

WANTED-JAN. 1st.

BARITONE or TROMBONE who can sing bass in an established musical act. Must have good low voice for quartette and be experienced in brass. **LEWIS HOOPER,** 1482 Broadway, New York City.

Get out in front of a PAINTED SATEEN DROP *and Your Act*

MUST GO OVER

Futuristic Designs Created by

FRED R. GLASS

STUDIO: 238 W. 46th ST
Phone, Bryant 5144 NEW YORK

JACOBI FURNISHES GREAT TUNES FOR "THE HALF MOON"

"THE HALF MOON." A musical play in three acts with book and lyrics by William Le Baron; music by Victor Jacobi and presented by Charles Dillingham at the Liberty Theatre, Monday evening, Nov. 1, 1920.

CAST.

Harkins.....Herbert Sparling
Francis Adams Jarvis
Edna May Oliver
Grace Bolton.....Ivy Sawyer
Joe Beckett.....Charles Lawrence
Anne.....Virginia Shelby
Mary Bolton.....May Thompson
John Copley Adams
William Ingersoll
Henry Hudson Hobson
Joseph Cawthorn
Bradford Adams.....Oscar Shaw
Charlie Hobson.....Joseph Santley
Estelle.....Elaine Palmer
Maggie Green.....Maude Eburne

"The Half Moon" slid into its moorings at the Liberty Theatre last week. Manned by an all-star crew, including Joseph Cawthorn, Joseph Santley, Ivy Sawyer and Oscar Shaw, and rigged out with sparkling lines from the pen of William Le Baron and melodious tunes by Victor Jacobi, it proved to be a charmingly diverting addition to the current season's musical plays. The author has not departed far from the beaten path of musical comedy in either the book or lyrics.

The story has all to do with a wealthy produce merchant who, quite by accident, discovers he has a family tree with Henry Hudson as an illustrious forebear. The merchant's efforts to sprout culture as a result of this discovery furnishes the basis of the plot about which many humorous incidents are woven.

As for the musical setting, it is easily the outstanding feature of the production. Jacobi has thrown a mantle of rhythmic and tuneful texture about the whole piece, which is never reminiscent and always musicianly. Perhaps, for this reason, the melodies are not of the whistling kind, but such numbers as "The Little Book" and "The Half Moon" should find popular favor.

Joseph Cawthorn, shorn of his familiar dialect, plays the role of the wealthy merchant, walking off with comedy honors. Miss Sawyer, May Thompson, Sawyer and Shaw all play important parts. The chorus is pretty. In fact it is the best looking aggregation of femininity to be seen in many a day, and they dance and sing in a most diverting manner. The production, as a whole, has been well mounted.

FABIAN HOUSE NEARLY READY

NEWARK, Nov. 15.—Jacob Fabian, owner of the First National Franchise in New Jersey, and who also controls a circuit of theatres in this state, will open the New Branford Theatre here on Thanksgiving Day. The new house, the cost of which is more than $1,000,000, will have a seating capacity of 4,000 and will be operated along the same lines as the leading picture houses in New York. Paul Gray has been appointed director of publicity and advertising.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Doris Tucker has joined the eastern "All Aboard for Cuba" company.

Handers and Millis replaced Rome and Gaut at the Colonial this week.

Al Spink, Jr., is traveling four weeks ahead of the "Chin, Chin, Chow" show.

Roscoe Ails will open in vaudeville next week with **Kate Pullman** as his partner.

Claire Devine opened in vaudeville this week for the Loew Circuit, doing a single.

Buddie Walker has been booked over the Keith time. He will be at the Palace January 17.

Lupino Lane, the English comedian of "Afgar," has signed a five year contract with Morris Gest.

Mack and Bernard "The Palm Beach Tramps" have just concluded a tour of the Gus Sun time.

Elsie Ferguson returned home last Friday from her trip around the world which began last May.

Sam Morris has been engaged by J. J. Shubert to stage the new comedy scenes for the "Midnight Rounders."

Alice Thornton and Maurice Holland were forced to cancel the first three days due to the illness of Miss Thornton.

Joe Weston and Grace Eline have been booked over the Loew time for forty weeks. They start at Knoxville January 22.

Sammy Wright has been overhauling the costumes of the **Stone and Pillard** Show the past week, putting them in first class condition.

Bernice Frank and Betty Wynn, former members of "Anderson's Frivolities," are preparing a novelty act for the two-a-day vaudeville houses.

Paul F. Kempf, for years managing editor of Musical America, has resigned to accept the post of general manager of the **Fortune Gallo** enterprises.

George Harrison and Roy Francis, late members of Sam Griffin's Minstrels, are playing the Bert Levey Circuit, in a black-face song and dance act.

Frank Joyce bought 200 tickets for the Disabled Soldiers Benefit at the Shubert Theatre last Sunday night and distributed them among the members of the N. V. A.

Brady Kline, for some time a member of the Alcazar Stock Company, San Francisco, has resigned from the cast and gone to Los Angeles to join the Wilkes Stock Company.

J. Anthony Smythe, late leading man at the Republic Theatre, San Francisco, will shortly rejoin the Maitland Company, where he appeared as leading man all last season.

Allman and Mayo are doubling at the Alhambra and Hamilton this week, appearing at the latter house in lieu of Boyle and Kramer, sent out in the original billing.

Jack Strouse closes with the Century Roof show November 28 and will play a few weeks in vaudeville. He will open with the midnight show on the Century Roof Christmas Day.

Inez Ragan, late leading lady at the Alcazar Theatre, San Francisco, has accepted a temporary engagement with the Virginia Brissac Stock Company, now playing in San Diego.

ROBERT
Hair Dressing and Beauty Parlor
Headliners have their work done here. Ask Dorothy Dalton, Virginia Pearson, Sylvia Bremer, Irene Franklin, Elinore Griffith.
500 FIFTH AVENUE
At 42nd St., New York
Suite 506 Phone Vanderbilt 4118

THE SIXTH SENSE
in vaudeville writing is audience instinct—sensing what the average bunch of theatre-goers will laugh at. Long apprenticeship as an author develops it.
JAMES MADISON
1493 Broadway, N. Y.
"Ripe in experience; young in ideas"

HATS GOWNS WRAPS
FOR THE PROFESSION, MADE TO ORDER—FOR STREET WEAR—ATTRACTIVE DISCOUNTS.
The Criterion Shop
102 W. 43rd St.
MME. HERTZ Hats
MME. SAMUEL Gowns

Brooks THEATRICAL COSTUMERS
Leading Makers of Stage Attire
For Men and Women
We costume completely musical and dramatic productions, moving pictures, acts, revues, operas, minstrel shows, burlesque, circuses, parades and bands.
143 West 40th St., New York

Great News! Happy Tidings!
DIRECT FROM HEADQUARTERS TO THE PROFESSION IN GENERAL
THE FAMOUS STANDARD H & M THEATRICAL TRUNKS
MADE BY THE HERKET & MEISEL TRUNK CO. OF ST. LOUIS
CAN NOW BE BOUGHT IN NEW YORK CITY
Samuel Nathans Sole Agent
For H & M Trunks in the East
Dealers in Trunks—All Makes—All Styles—All Sizes for the Profession
Mail Orders Filled F. O. B. New York
Times Sq. Section 531 SEVENTH AVE., N. Y. C. Bet. 38th and 39th Sts.

JOHNNY BLACK & DARDANELLA
ORPHEUM CIRCUIT
Dir., BART McHUGH—Stage Mgr., E. W. VEIL

LEWIS & GORDON Present
BOB CURTIS AND FITZGERALD JACK
NOVEL SKIT
"ODD BITS OF NATURE"
BOOKED SOLID KEITH CIRCUIT

DOYLE & WEBB
SINGING, TALKING AND DANCING
Direction JACK SHEA

MINSKY BROS.
NATIONAL WINTER GARDEN
2nd Ave. and Houston St.
New York City

CHORUS GIRLS
of class and ability may secure one solid year's work
No morning rehearsals No Sunday Work
CAN YOU BEAT THIS?

STARS OF BURLESQUE

PEGGY HART PHIL
DANCING SPECIALTY BROADWAY BELLES

BABE QUINN
SOUBRETTE BOWERY THEATRE

JAY "FLIP" FLIPPEN
I'm the "Bits" of Hits and Bits. Direction Emmett Callahan

HELEN RIKHOFF
INGENUE SOUBRETTE SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD
SOUBRETTE SAM HOWES JOLLITIES OF 1920

LEW TURNER
JUVENILE BEST SHOW IN TOWN

FANNY ALBRIGHT
ONE OF THE DAINTIEST INGENUES IN BURLESQUE "JINGLE JINGLE" CO.

HARRY (WEE WEE) KILBY
PLAYING CHARACTERS THANKS TO STONE and PILLARD. Direction—IKE WEBER

ALPHIA GILES
SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

May BERNHARDT and LEA Mabel
FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

MYRTLE FRANKS
THAT CORKING COMEDIENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER.
DAVE MARION'S OWN SHOW

JOHNNY HUDGINS
SECOND COMEDIAN MONTE CARLO GIRLS

JAMES PECK STRAIGHT MAN
Barney Gerard's "Follies of the Day"

TILLIE DELANEY
THE LITTLE GIRL WITH THE BIG VOICE INGENUE SOCIAL FOLLIES

DRAMATIC REVIEWS

"HEARTBREAK HOUSE" HAS SHAW HUMOR AT ITS BRIGHTEST

"HEARTBREAK HOUSE." A fantastic comedy in three acts by Bernard Shaw. Produced by The Theatre Guild, Inc., and presented at the Garrick Theatre, Wednesday evening, November 10, 1920.

CAST

Ellie Dunn.....Elizabeth Risdon
Nurse Guinness.....Helen Westley
Captain Shotover.....Albert Perry
Lady Utterword.....Lucille Watson
Hesione Hushabye....Effie Shannon
Mazzini Dunn.....Erskine Sanford
Hector Hushabye.....Fred Eric
Boss Mangan.....Dudley Digges
Randall Utterword.....Ralph Roeder
The Burglar.....Henry Travers

What is home without a stable? And, if you haven't got a stable, according to one of Bernard Shaw's theories on life and manners, as set forth in his "Heartbreak House," the necessity for one is so great that you will make a stable of your home. By which Shaw probably does not mean that most people live like horses in so-called cultured English households. But, they certainly have a tendency to make jackasses of themselves. And a jackass enjoys life in a stable just as well as a horse.

If Shaw wants us to believe that "Heartbreak House" is any home in England occupied by a bevy of leisure class folk, we are quite ready to do so. If he wants us to believe that the hearts of them weep and crack with definite certainty and that thereafter they go on living anyhow, we are quite willing to accept that too. In fact we are almost willing to accept anything that Shaw says about the mental puppets he sets before us. For this Irish dramatist who lives in England is such a smart writer that if you argue with him, he even admits he is wrong, but just the same will go ahead and prove that it is yourself who is wrong.

Anybody who understands anything at all about people the average person rarely meets will enjoy witnessing "Heartbreak House." It's a play without a plot or a story. It's not even a play, we might say. It's just a number of persons gathered at an English country home for no ostensible purpose. The home, the living room of which suggests the cabin in some stationary ship, belongs to Captain Shotover, an old retired seafaring man who talks, thinks and acts like a philosopher, but really, isn't anything more than an interesting rum-hound. He has two happily married daughters who love their husbands devotedly because their respective spouses apparently permit them to make believe they love every other man they meet.

Into this household comes a girl bent on getting out of a loveless match with a rich but elderly man because she has met and become enamoured of a handsome chap who turns out to be none other than the husband of the captain's daughter who invited her to the captain's home. Comes the captain's other daughter for a visit home, unaccompanied by her husband. Her husband's brother follows her because he loves her, as he tells her even after she has whipped and put the poor fool to bed one night. There are also a very interesting burglar and an old maid servant. After the former is discovered burglarizing the Shotover home it is discovered that he is the husband of the old maid servant, whom she hasn't seen in years. The household doesn't prosecute the burglar, but makes up a purse for him instead. And last, but not least, there is the father of the girl who is seeking to get out of the loveless match, not forgetting the man whom she doesn't wish to marry,

Of course there's a great deal of talk in "Heartbreak House;" too much talk in fact. But just the same, after it's all over one is not a bit sorry for having listened to it. It's really very wonderful to hear.

Although the entire cast gave an excellent performance, the especially intelligent histrionic craftsmanship of Lucille Watson, Effie Shannon, Elizabeth Risdon and Dudley Digges helped to make "Heartbreak House" the thoroughly delightful play it is.

A great deal may be said in favor of the settings. In fact there isn't another dramatic production in town that can claim such beautiful and appropriate settings as those designed for "Heartbreak House" in this world premiere at the Garrick Theatre.

Among the other things we don't understand about this highly enjoyable play is why Shaw refused to permit its presentation in this country while the presidential campaign was on. There doesn't seem to be anything in it that would have embarrassed any of the political parties or their candidates.

"JUST SUPPOSE" DAINTY ROMANCE DELIGHTFULLY DONE

"JUST SUPPOSE." A three-act comedy by A. E. Thomas. Presented at Henry Miller's Theatre, Monday evening, November 1, 1920, by A. L. Erlanger and George C. Tyler.

CAST

Kingsley Stafford..George Pauncefort
Hannibal.....Lawrence Eddinger
Mrs. Carter Stafford
Mrs. Thomas Whiffen
Montgomery Warren
William J. Keighley
Linda Lee Stafford..Patricia Collinge
Hon. Sir Calverton Shipley
Leslie Howard
George.....Godfrey Kerr
Marquis of Karnaby.....Fred Kerr

"Just suppose the Prince should really fall in love with an American girl."

Such a remark was heard more than once when His Royal Highness the Prince of Wales was making his initial visit to the United States, about a year ago. And, when some of the noted young members of society seemed to be picked out for special attentions by the young heir to the British crown, the "Just Suppose" was heard more often. But the Prince of Wales returned to Blighty without any outward sign of having had his heart pierced.

There was nothing, however, to prevent a young princeling from losing his heart to an American girl in the land of make believe and, in view of this fact, A. E. Thomas proceeded to write "Just Suppose," a rather charming comedy dealing with a supposed romance of the Prince of Wales. At its New York opening it was well received and more than once occasioned the same remark of "Just Suppose" among the first nighters.

The scenes of the piece are laid in Virginia, in close proximity to Washington. On the Virginia side of the Potomac River lives pretty Linda Lee Stafford. It just happens that she is looking her best one night when the young Prince comes to the conclusion that a dinner at the home of the Secretary of State is a rather boresome affair. He runs out on the festivities and proceeds to take a motor ride along Linda's side of the river. Of course, he becomes acquainted with the pretty Southern girl and then decides that a dinner party is worse than boresome.

So reluctant to leave that side of the river is he, that it is necessary for the British Ambassador to come down and drag him away. The piece entails a great deal of comedy, in which negro dialect plays a prominent part.

Fred and Godfrey Kerr, father and son, were brought over from England to play the roles of the English diplomat and the Prince. Both acquitted themselves with credit. Patricia Collinge was charming and skillful as the young American girl, while Mrs. Thomas Whiffen received a vociferous greeting the moment she made her appearance as the mother of the girl. Leslie Howard, as the pal of the Prince, was amusing and engaging.

DELYSIA WELCOMED IN "AFGAR;" LUPINO LANE ALSO LIKED

"AFGAR." A musical extravaganza founded on the French of Michel Carre and Andre Barde, by Fred Thompson and Worden David. Lyrics by Douglas Furber. Music by Charles Cuvillier. Presented by Comstock and Gest, at the Central Theatre, on Monday evening, November 8, 1920.

CAST

Don Juan, Jr.....Irving Beebe
Coucourli.....Lupino Lane
Houssain.....Paul Irving
Dansasch.....Guy Collins
Giafar.....Phil M. Sheridan
Khasan.....Glenn Gamble
Lord Afgar.....W. H. Rawlins
Isilda.....Frances Cameron
Zaydee.....Alice Delysia

The much heralded Alice Delysia was formally presented to American theatregoers at the Central Theatre last week and was the recipient of one of the most enthusiastic receptions ever accorded any foreign celebrity in New York.

Delysia's voice, which the press agents had described as one of "operatic quality," proved to be only fair. In fact, many of our own luminaries in musical comedy are better equipped in this direction than the "French songbird." There is nothing subtle, either, about her personality, which lacks the light gaiety of other French stars who have been great favorites with American audiences. She is a tall, striking brunette with a very alluring figure and her physical charms are bound to make her one of the most important box office attractions in America.

The piece is lavishly staged, abounding in rich, Oriental settings that are the last word in picturesque magnificence. It has pretty, tuneful music by Charles Cuvillier, who composed the score for "The Lilac Domino." It lacks the nimble freshness of this composer's earlier efforts, however.

The story deals with the difficulties engendered by a strike of the wives of a rich Moor, who owns one of the most gorgeous harems in the show business. The lines are of the dull, stodgy type that embellish almost every British comedy that has ever been sent to America. The producers have sought to liven them up with a native brand of humor, but have made a very dubious success of the attempt.

Lupino Lane will bear watching. His work is much after the manner of that of Fred Stone, and, if his debut were not so completely overshadowed by the tireless efforts of Delysia's verbose publicity representatives, he might easily have been the outstanding element in the show. As an acrobatic comedian, he has few peers. The performance of W. H. Rawlins was amusing and the efforts of Frances Cameron, Irving Beebe and Paul Irving were commendable.

The riotous draperies that served as costumes were designed by that master of the bizarre and novel, Paul Poiret. Altogether, this might be called a Delysian extravaganza, so completely does she dominate the tone of the production.

"TEN NIGHTS" TO PLAY RETURN

BATAVIA, N. Y., Nov. 10.—A. J. Roth, manager of the Arcade Theatre, formerly the Corinthian, has booked Arthur C. Aiston's "Ten Nights in a Bar Room," which appeared there recently, for a return engagement the week prior to Christmas, as a result of the land-office business this show did while at the Arcade.

FOX HAS ANOTHER FEATURE

William Fox is to produce another Broadway film. It is called "Blind Wives," and will have the same cast as that of "While New York Sleeps." Charles Brabin will also direct the new feature. It will be released for a Broadway showing Christmas week.

JONES ON WAY HERE

Henry Arthur Jones, the English author, arrived here this week aboard the *Imperator*. He will go to the Famous Players coast studios to oversee the initial production activities of several new features which he brought with him from London.

FILM FLASHES

Irene Boyle has completed "The Riders of King Log" at Augusta, Maine.

James W. Morrison is coming East after the completion of "Black Beauty" in California.

"Footsteps," by Barbara Chambers, will be the first picture to be made by the recently formed Merle Johnson Productions, Inc.

Evelyn Dulo has been assigned one of the roles in "A Flame in the Dark," Mary Pickford's new picture.

Kathryn Newlin Burt, whose story, "The Branding Iron," was recently produced by the Goldwyn Company, has written a tale of the frozen north called "Snow Blindness," which the same company will film under the direction of Reginald Barker, with a cast headed by Mahlon Hamilton.

Harri Millarde, who directed the Fox success, "Over the Hill to the Poorhouse," will be in charge of the next Fox special starring William Farnum.

J. L. Plowright is now in Canada, where he represents Hodkinson interests with the Canadian Exhibitors' Exchange, Limited.

Raye Dean, formerly a featured dancer in the Cocoanut Grove, has been engaged to play the principal feminine role in "A Message from Mars," Metro production, starring Bert Lytell.

Dixie Lee is to be starred in David C. Fisher's next production following the completion of "In the Shadow of the Dome."

Tom Moore's next Goldwyn picture will be "Mr. Barnes of New York," from the novel by Archibald Clavering Gunter.

John MacMeekin has successfully undergone a serious operation at Kansas City.

Eugene O'Brien's next production, "Regret," is being filmed under the direction of Alan Crosland, with a cast including Olive Tell, Bigelow Cooper, Louise Prussing and Warren Cook.

The Biograph studio has been obtained for Lillian Gish by W. L. Sherrill, and her company has already reported for work.

Donn Byrne's "Redemption Cove" will be produced under the direction of Robert G. Vignola, by International Films and will appear as a Cosmopolitan production.

"Flying Pat," a Paramount picture featuring Dorothy Gish, which will be released early in December, will present James Ronnie, a veteran of the Royal Flying Corps as leading man.

Norman Trevor has been signed by W. K. Ziegfeld for a series of eight productions under the banner of "Ziegfeld Films."

Henry Stephenson, now appearing in "Spanish Love," has been signed for the initial W. K. Ziegfeld film "The Black Panther's Cub."

Leroy Scott is on his way to the Goldwyn studio in California where his play "No. 13 Washington Square," is to be made into a picture for the Eminent Authors' Picturs.

Olive Tell has been signed to play opposite Eugene O'Brien.

Dorothy Dalton is back at work in the Long Island studios of the Famous Players-Lasky Company. She is doing "The Teaser," by J. Clarkson Miller.

Dorothy Farnum has been loaned by Joseph M. Schenck, to whom she is under contract, to Whitman Bennett, to write the continuity of "Jim the Penman" for Lionel Barrymore.

John Russell, who recently returned from Samoa, where he spent three years in company with the natives, has been engaged to write six special stories for the Metro Film Co.

Charles McCarthy, of the Famous Players-Lasky publicity department, has been called to Boston on account of the critical condition of his sister.

"The Silver Lining," shortly to be released by the Metro Film Company, was formerly called "Out of the Darkness," produced as a Jewel Carmen special under the direction of Roland West.

"The Girl in the Taxi," some of the scenes of which are already in rehearsal, will be produced under the direction of Lloyd Ingraham, with a cast which will include Mr. and Mrs. Carter De Haven, King Baggott and Grace Cunard.

Maud Milton, Frank Currier and George Spink have been added to the cast that will support Bert Lytell in "A Message from Mars," being produced by the Metro Pictures Corporation at their New York studios.

B. F. KAHN'S
UNION SQUARE THEATRE
NEW YORK
THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

DOROTHY DOUGLAS
PRIMA DONNA — LIBERTY GIRLS

MARIE DONIA
COMEDIENNE — WITH MARION'S "SNAPPY SNAPS"

JACK SHARGEL
Making Thousands Laugh Daily, Including the Minsky Bros., at the National Winter Garden

DOLLY DAVIS
WATCH ME. THAT'S ALL — SOUBRETTE LONDON BELLES

FRANK MALLAHAN
DOING STRAIGHT — SAM HOWE'S JOLLITIES 1920

Before week at STAR, BROOKLYN, write
JACKIE EDISON
Your Pal, at 57 Willoughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

FLORENCE ROTHER
PRIMA DONNA — BEST SHOW IN TOWN

INEZ WHITE
SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

HARRY HILLS and EMERSON IDA
WITH TITTLE TATTLES OF 1920

IRVING N. LEWIS
DOING ECCENTRIC DUTCH WITH PARISIAN FLIRTS — DIRECTION IKE WEBER

GERTRUDE HAYES, Jr.
INGENUE LEADS — FOLLIES OF THE DAY

HARRY WILDE
RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

JEAN FOX
INGENUE — ROUND THE TOWN

ARLONE JOHNSON
THE JOY GIRL — WITH "HURLY BURLY" — THANKS TO JOE WILTON

BEATRICE ROGERS
PRIMA DONNA — STROUSE AND FRANKLYN'S ROUND THE TOWN

JACK PILLARD
DOING STRAIGHT WITH STONE AND PILLARD

Attractions at City Theatres

BELASCO West 44th Street. Evgs. at 8.20. Mats. Thurs. & Sat. at 2.20.
DAVID BELASCO Presents
FRANCES STARR in "ONE"
a New Play by EDWARD KNOBLOCK

LYCEUM West 45th St. Evgs. 8.30. Mats. Thurs. and Sat. 2.30.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c.. Every night 25, 50, 75, $1, $1.50
VERA GORDON & CO., JOS. E. HOWARD REVUE, Kramer & Boyle, DeHaven & Nice, Margaret Padula, John B. Hymer & Co., and others.

Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15.
GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Evgs. 8.30
GEO. M. **COHAN'S** PRODUCTION OF
"THE MEANEST MAN IN THE WORLD"
Mr. Cohan in the title role

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats. Wed. & Sat., 2.30.
"Black Bennett never presented more alluring bathing girls than A. H. Woods in
LADIES NIGHT
SUN & N. Y. HERALD

REPUBLIC Thea., W. 42d Street. Evs. 8.30. Mats. Wed. & Sat., at 2.30
EARL CARROLL'S
"The Lady of the Lamp"
AN UNUSUAL MELODRAMA

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
KEWPIE DOLLS
Next Week—BROADWAY BELLES

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
THIS WEEK
Broadway Belles
Next Week—SOCIAL FOLLIES
EVERY SUNDAY 2 BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway
Hip Hip Hooray Girls
Next Week—MILLION DOLLAR DOLLS

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily.
TEMPTERS
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
This Week
BON TONS
Next Week—BOSTONIANS

"YOUTH," A DREARY DRAMA OF SEX URGE, SHOWING NOTHING NEW

"YOUTH." A drama of adolescence, in three acts, from the German of "Jugend" by Max Halbe. Produced by Conroy and Meltzer, staged by Emanuel Reicher and presented at the Greenwich Village Theatre, Tuesday evening, Oct. 28, 1920.

CAST.

Rev. Father Hoppe.....Adolph Link
Annuschka.....Lois Churchill
Amandus.....Alan McAteer
Father Gregor Shigorski.....Edward B. Reese
Stephen.....Reginald Sheffield
Maruschka.....Zyllah Shannon

It is difficult to understand just what Dr. Max Halbe intended to prove by this play. That the learned German dramatist who wrote it many years ago intended that it should serve as some sort of thesis seems to be apparent. But it fails of its purpose, it seems to us, because there is no new note struck anywhere concerning the sex urge in young people which it laboriously sets forth.

Everybody knows that a young man and girl, thrown together in the country, where the scent of orange blossoms tends to tingle the blood that is already anything but sluggish, would be inclined to fondle each other a bit.

So, when Stephen, before entering the university whither his parents have sent him, visits his female cousin in the country, Annuschka, whom he hasn't seen since they were both young children, and finds her to be a buxom lass who's tickled to death to see him, it isn't so strange that they should respond to the sex urge that is as much part of youth as youth itself. It's being done all the time. Sometimes, if a cousin fails to come into a young girl's life, a traveling salesman does, or a boarder or a-hired man.

We hold no brief for seduction. But the author of "Youth" does, which is the reason why we are inclined to look seriously on the essentially grim story of seduction that is set forth in this play.

Maybe Dr. Halbe wanted to prove that some of our spiritual advisors know as little about life as youth does. To that extent he succeeds. For, in Father Gregor Shigorski, a young priest who, for no apparent reason, insists that Annuschka enter a convent so that the erring soul of her mother might be purged, we find a common enough jackass who is more concerned with death than he is with life. So, naturally, it is impossible for him to understand the latter. Annuschka's departed mother, it seems, had not married the man who was Annuschka's father. But why her young father confessor should hitch the sin of the mother onto the soul of her illegitimate daughter, is beyond our understanding.

And another thing which we fail to understand is how Amandus, Annuschka's half-wit brother, considering the low calibre of his mentality, can arouse himself to that morally consistent point of view which causes him to attempt to shoot his sister's seducer, killing her instead, however.

Thus we find "Youth" a most unconvincing sort of play. Besides, with the exception of Adolph Link, who enacted the role of the Reverend Father Hoppe, nobody in the cast gave a consistently capable performance.

Write for COLOR CHART and Booklet
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
M. Stein Cosmetic Co.
120 West 31st Street, New York

F. B. Haviland Pub. Co.
Music Publishers
Now at 144 West 44 St. New York

SAMPLES
FURS AND FUR COATS
Lowest prices, best values guaranteed; open daily and Saturday till 6 P. M. Reliable MME. ROSE, room 439A, 30 Church St. (Hudson Terminal Building), N. Y.

Ed. Brusie or E. B. Whitney
Father ill and in distress. Write at once 1412 4th Ave., Seattle, Wash.

TAMS
1600 BROADWAY, N. Y. C.
Renting, copying, transposing, arranging orchestration music.
Costumes to Rent

WIGS WORTH WHILE
Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 46th St New York

Aaron's
Just opened the only Second-Hand Department Store in the World, occupying the Entire Building at
808 Sixth Ave., Bet. 45th & 46th Sts., N.Y.C.
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

MADISON'S BUDGET No. 17
My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. MADISON'S BUDGET PUBLISHING CO., 1052 Third Avenue, New York.

PATRIOTIC SONGS—for our land and freedom
"THE BANNER BRAVE OUR GLORIOUS FLAG"
No music lover should be without them. Price 30c each. Published by THE EAGLE PUBLISHING CO. (Box 15), Round Lake, Sar. Co., N. Y.

BEREZNIAK, DITTUS & COLER
ATTORNEYS AT LAW
First National Bank Building
Telephone State 9006
Chicago
OWING TO THE LARGE INCREASE OF OUR THEATRICAL LEGAL BUSINESS, OUR MR. BEREZNIAK, WHO FOR YEARS HAS SPECIALIZED IN THIS BRANCH OF THE LAW, WILL HEREAFTER DEVOTE HIS ENTIRE TIME AND PERSONAL ATTENTION TO THIS END OF THE LEGAL WORK.

RAPID TRUNK REPAIR SHOP
JOHN BUCKLEY, Prop.
258 West 46th Street New York
Telephone, Bryant 3276
New and Second-Hand Trunks for Sale
Repair Work Done by Experts. Lowest Prices.

LUCILLE SAVOY
HELEN KELLER, the most Beautiful Woman of the World, says it is a real pleasure to use LUCILLE TOILET PREPARATIONS. Sold in two sizes, 65c. and $1.50, and a special $3.00 size of cleansing Cream wholesale to the Profession for $1.50. Two boxes of the 65c. powder for $1.00. Mail orders promptly filled. (I pay postage.)
ASTOR THEATRE BLDG., Broadway and 45th St.
Phone BRYANT 3022.

FIELDS DOING THREE SHOWS

Three new productions are being shaped up by Lew Fields. "Love Mad," with music by Harry von Tilzer and book by Marie Nordstrom, will be seen about the first of the year, and, according to report, will be headed by a film star. Mollie King may appear in "Blue Eyes," which Fields will do in conjunction with Walter Hast.

DEATHS

J. L. FRANCK, sixty-eight years old, and one of the oldest and best known character acts of filmdom, died recently at the Angelus Hospital, Los Angeles, from the effects of burns received in an explosion during the production of a picture. He had appeared before the camera in many large productions, including "Ramona," "The Birth of a Nation," and "The Clansman." He is survived by a widow, two daughters and two sons, all living in Los Angeles.

KATE MURRAY, for seventeen years a matron at Proctor's 125th Street Theatre, died suddenly at her home last week.

LAROSA HERMAN, of the team of The Hermans and known also as "Little LaRosa," died on November 4th at her home in Rockaway in her 79th year. She was well known in vaudeville with her husband, retiring from active theatrical work some twenty years ago. Her husband survives her.

WILLIAM SUTTON, stage carpenter of the Gayety Theatre, Newark, died at his home recently. He was about fifty years of age and was a member of the Elks. He was for years carpenter of Mary Cahill's Company on the road and later a member of the stage crew at Miner's Empire, Newark.

IRENE LA TOUR, well known vaudeville performer both in this country and Europe, died recently of pneumonia, contracted while playing fairs. With her dog Zaza, she had made several trips to Europe, and had played both the big and small circuits in this country many times. She was forty-one years of age and is survived by a husband, mother and brother.

DON STEWART, eighteen, assistant treasurer of B. F. Keith's, Indianapolis, died recently as a result of injuries sustained in a street accident.

WILLIAM J. DOCKRAY, "The Jersey Boy," well known as a black face comedian, died recently at his home in Ridgewood, N. J. He retired from the profession two years ago and, up until the time of his death, was engaged in the real estate business.

ROSE ST. AUDLEY, eighty-one, in private life Mrs. Catherine Anna Hutty Sharpe, died at her home in Saratoga Springs on November 7. She was born in New York city on Broadway between Eighteenth and Nineteenth streets. She is survived by three children, Kittie, Dollie and Emma, five grandchildren, and seven great-grandchildren.

FRANK McGRATH, seventy-nine, former manager of the Majestic Theatre, Boston, died at his home in that city on November 9. He was a native of Boston and was connected with the Majestic for fifteen years. For the last two years he had been confined to his home because of poor health. A widow and two sons, Paul and Frank, survive him.

MABEL SAUNDERS, in private life Mrs. Joseph MacGregor, died at her home in Richmond Hill on November 3.

MRS. JEANETTE FULLER BATES, fifty-seven, former actress and wife of Warren Bates, well known actor, died recently at her home, No. 895 West End avenue. She was born in Maryland and came to this city twenty years ago.

LETTER LIST

GENTS

Avon Comedy 4
Alden, John
Alexander the Great
Bennett, Sid.
Bovis, Wm.
Bohme, Walter A.
Curtis, Jack
Dillon, Jack
Forth, Allen C.
Farron, Goroton
Glasco, Geo. E.
Gillett, Toney
Gerley, J. B.
Hugard, Jean
Hayes, W. C.
Hughes, Dancing Jane & Gloria
Lansdowne, Robt.
Lee, Sam
Lemuels, Wm. E.
Lester, Chas.
Leonse, Harry
Mann, Joe
Mohallm, Edw.
Marco, Jas.
Murphy, Jas.
Marnetto, W.
Marco, Jas.
Nordstrom, Leroy
Reynolds, Frank
Silvers, Morris
Weber, E. J.
Wheeler, Jos. R.
Wilson, Walter
Wallace, Billy

LADIES

Brandon, Georgine
Bryan, Blanche
Channing, Ruth
Clarke, Katherine
Clark, Anita
Carrette, Bess M.
Chase, Laura
De Vere, Lillian
Deely, Mrs. Ben
Dobler, Lyle
Devereaux, Jean
Dean, Libby
Elkins, Rose
Fields, Rae
Guinan, Texas
Garner, Ruthie
Hewitt, Mildred
Held, Jean
Heidt, Toots
Harding, Olive
Hughes, Mabelle
Leavitt, Jeanette
Leonard, Helene
Loftus, John, Mrs.
Loftis, Dixie
Luker, Mickey
Morgan, Hilda
Martin, Margie
May, Stella
McLean, Marie
Mendelsohn, Peggy
Montague, Babette
Pelletier, Lucille
Rose, Aileen
Romas, Mabel
Russell, Mrs. A.
Sewell, Helen
Shirley, Rita
Waldman, Jane
Young, Dolly

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH — EDWARD F. ALBEE — A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

218 W. 44th ST., NEW YORK — 28 E. RANDOLPH ST., CHICAGO

ALLEN SPENCER TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES

LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!

SAMUEL FRENCH, 28 West 38th St., New York.

Insure Your Material Against Theft

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1564 Broadway, New York

..... Date .....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled .....

for Registration.

Name .....

Address.....

WEISSMAN BROS. THEATRICAL TRUNKS

Wardrobe Trunks Special....$25.00 — Dress Trunks....$10.00

Suit Cases and Leather Bags.....$2.50 up

708 7th Avenue — New York

Opposite Columbia Theatre. Open Evenings

FREDERICK & SON SCENERY

Est. 1896 — Longacre 1206

EVERYTHING FOR VAUDEVILLE

ANILINE SETS, SATEEN AND SATIN, Etc.

Repainting, Touching, Repairing

643 WEST 42nd STREET

NEW YORK, N. Y.

WIG

Real Human Hair, Irish Comedian, Jew, Dutchman, Clown, $1.00, $1.50 each. Negro, 35c, 75c, $1.00. Lady wig, $2.50. Tights, $1.50. Hair Mustache, 25c. Crape Hair, p. yard 25c. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York.

MINSTREL BOOK NO. 5

"How She Got a Husband," sketch; "Be Calm," monolog; "Jingles," No. 3, encore verses; "Harmony Hall," farce. 25c Each. The five $1. 1921 Catalog 2c or FREE with order. STANTON AMUSEMENT CO., Norwich, N. Y.

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.

Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.

Schell's Scenic Studio

561-563-565 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio

160 W. 45th St., Room 44, N. Y. C. Bryant 1925

SCENERY FOR HIRE AND SALE

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL PROPERTIES.

John Brunton Studios

228 W. 41st St., N. Y.—Bryant 5914

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman and Weil)

18-20 E. 27th St. — New York

PLAYS

FREE Catalogue of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, etc.

FITZGERALD PUBLISHING CORPORATION

Dept. C, 18 Vesey St., New York

LEARN PIANO BY EAR IN ONE WEEK

Play correct BASS at once with my method. Most anyone can learn in a week.

F. W. Little, Box 36 Arsenal Sta., Pittsburgh, Pa.

SCENERY

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

BEADED BAGS?

Yes! We Mount and Repair Them. Large assortment in stock, also made to order.

BEADS, 138 West 49th St., New York

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—300 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only $1.50 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 218 East Fifth St., Cincinnati, Ohio.

ACTS

PLAYS, SKETCHES WRITTEN TERMS for a Stamp

E. L. GAMBLE, Playwright, EAST LIVERPOOL, OHIO

BAL TRUNKS

WILLIAM BAL CO.

141 W. 36th St.

TELEPHONE FITZROY 2068

SHOW PRINTING

Heralds, Tonighters, Dodgers, Task and Window Cards, Half-Sheets, One-Sheets, Three-Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type work only No stock paper. Everything made to order. Write for prices, giving full information as to printing desired.

GAZETTE SHOW PRINTING COMPANY

MATTOON — ILLINOIS

STAGE J. MILLER & SONS INC. NEW YORK SHOES CHICAGO

The world's largest manufacturers of theatrical footwear

WE FIT ENTIRE COMPANIES ALSO INDIVIDUAL ORDERS

New York: 1554 B'way at 49th St. — Chicago: State and Monroe Sts.

WARDROBE PROP TRUNKS

$10.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $20 and $25. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks. Parlor Floor, 23 W. 31st St., N. Y. City.

ACTS

A VODVIL MATERIAL WRITTER. Writing for some of vodvil's best.

CARL NIESSE, Author

2616 E. 10th. — Indianapolis, Ind.

MISS ROSE

Formerly With Joseph

FIRST CLASS BEAUTY PARLOR

Theatrical Hair Goods, of All Descriptions a Specialty, also Nestle's Permanent Waving. Call At Your Convenient Hours.

151 W. 48th ST., NEW YORK CITY, N. Y.

Plays

VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, 1562 Decatur Ave., New York City. Stamp for catalog.

PAPER HATS

for Carnivals, Parades, Dancing. Box. 35c. up Catalog free

GUS KLIPPERT, 46 Cooper Sq., N. Y.

Printed by THE TECHNICAL PRESS, New York.